LASKER'S MANUAL of CHESS

EMANUEL LASKER

Dr. EMANUEL LASKER

LASKER'S MANUAL OF CHESS

BY

EMANUEL LASKER

WITH 306 DIAGRAMS

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TO

MY DEAR WIFE

WHO SHARES WITH ME
MY CARES AND LABOURS
AND WHO LETS ME
SHARE IN HER JOYS

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PREFACE TO THE AMERICAN EDITION

THAT I wrote this book, yea, that I wrote it with joy, will require, I trust, no more explanation than is supplied by its own contents and meaning. That after having written it in my mother tongue I should myself have rewritten it in English does require explanation, even apology. Such, at least, is my sentiment, for I am by no means blind to the shortcomings of my diction, and I admire all languages in their purity and their noble life and love to see them used with the utmost art and sincerity and veneration.

But in the present case a difficulty arose. A translation by somebody foreign to the matter would have probably been, if conscientious, too literal. No translation, particularly no literal translation, can be accurate; it is in danger of reproducing the body, but not the essential thing, the soul, of the book. A book that has a history and has therefore been subjected to profound research may be translated, even so, only by a few masters of that difficult art; a book that has still to make its history is bound to change considerably in translation. There is much in a good book that is not expressed nor expressible by means of words.

I had the option of sacrificing the elegance or the meaning of what I desired to say. And I made, I trust, the right choice in preserving what seemed to me of greater value. On the other hand, after having lived a good part of my life in English-speaking countries, I did not doubt that I should be capable of expressing myself definitively in the Queen's English.

In this book, principally, I desire to explain and to extend the theory of Steinitz which originated while the master lived in England and in America. I desire to show that theory at work within and

without the limits of Chess. Where the diction of this book may seem involved, let the reader be sure that I strove after simplicity, knowing full well that deep things are both simple and marvellous.

EMANUEL LASKER.

NEW YORK,
May, 1926.

PREFACE TO THE ORIGINAL GERMAN EDITION

THIS Manual of Chess has aimed at system, at giving its object a structure. Is it not the first book of instruction written to represent the object of which it treats in the same way as an architect would try to erect a building? Ordinarily, books of instruction are written with an eye on the pupil, his wants, his views, his talents—in short, his psychology, but not with the idea of showing the subject to be taught as a piece of architecture, as an harmonious unit, as a thing that has spiritual beauty in the way its parts are linked together so as to imbue the whole with one meaning. Ordinarily, therefore, books of intruction have no system: they merely put fragments by the side of other fragments; to change the order of these fragments, say in a book of Mathematics or Law, would do little or no harm. Not so in this Manual of Chess, unless my purpose has been defeated; there is a sufficient motive for every one of its parts, sometimes for every word, to stand where it stands, to read as it reads.

In a future, not far distant, man, I am convinced, will be very parsimonious with things of real value: with his work, with his time, with the substance that he offers to his mind. The man of this future will require that everything brought to his attention for him to retain in his mind should show a systematic structure. Of the books of instruction of the present day none will see that future.

What connects the parts of this Manual is the idea of Chess, wherewith I designate that force of mentality inherent in the game which has nourished it with the power of appealing to great masses and to many generations, so as to enable it to live through many centuries

and to spread and to prosper. This idea is itself a structure of noble design. As if it were a valuable work of art buried among debris, it has here been searched for and laboriously unearthed and brought to light by reviewing the history and the reason and the life of the game. This idea is the idea of struggle, also of thy struggle.

EMANUEL LASKER.

THYROW,
October, 1925.

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LASKER'S MANUAL OF CHESS

LASKER'S MANUAL OF CHESS

FIRST BOOK

THE ELEMENTS OF CHESS

The game of Chess has a history that at all times has awakened interest but of which very little is known. We know some fables treating of the origin of the game, fables that are true to history only in so far as they lay the place of origin in Asia and the time of origin in a very distant past. Games similar to Chess have been discovered on Egyptian sculptures. Written documents, a thousand years old, referring to Chess, have been found. The game of Chess of those days was not, however, the game that we now know. No doubt, Chess has undergone many changes and who knows whether Checkers, or, more precisely, a game related to Checkers, was not a forefather of our Chess.

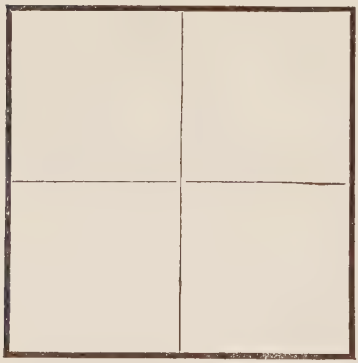
The European career of Chess began a thousand years ago. At that time it was an admired favourite in Spain, the game of the noble and the learned. In feudal castles and at the courts of princes it was cultivated; it was praised in artistic poems. For centuries it remained the aristocratic, noble, royal game, accessible only to a refined taste. Later, it penetrated through Italy and France, and at last it found a home wherever the foot of the white man trod.

Chess, as pointed out, has changed, but in its attire, in its forms only, by no means in its essence, its idea. That has remained unchanged all through the many centuries of its life. To discover this idea is there-

fore not difficult: at all times Chess has had the will, the intent, the meaning of picturing a war between two parties: a war of extinction, conducted according to rules, laws, in a cultured manner, yet without clemency. This becomes evident from the rules of the game almost at first sight.

The Square

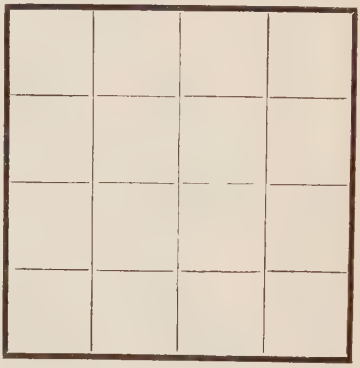
After Halving



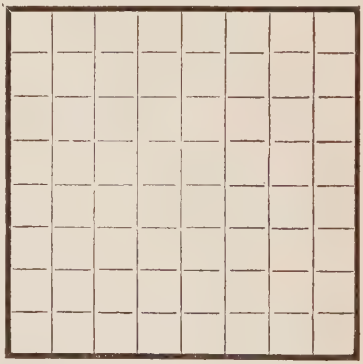
The Chess-board

The most ancient and most enduring feature of Chess is certainly the board, the table upon which it is played, the field of the Chess struggle. It consists of 64 parts every one a small square, in their totality composing a large square. In eight

After Halving a Second Time

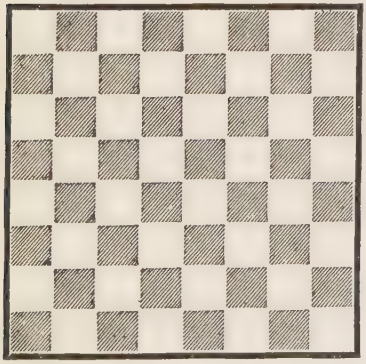


After Halving the Third and Last Time



rows and, perpendicularly thereto, in eight lines the 64 squares are ordered. Consequently, one can draw a Chess-board by halving the side of a big square three times in succession as shown by the above diagrams.

The technical process of producing a Chess-board is therefore very simple, and the logical conception, the apprehension of the board is uncomplicated too. The perception of the 64 squares by the eye is not so easy, but it has been facilitated by the use of colour. The squares are alternately coloured black and white, so that from time immemorial the Chess-board looks as follows:



It is of importance that the student of Chess know the board very accurately; he should be able to visualize each square in its individual position as well as in its relations to its neighbouring squares. For this reason the board has been divided into three regions: the middle and the two wings. The left wing is composed of the first and second line to the left, the right wing in the same way by the two extreme lines on the right hand, and the middle is formed by the four remaining lines, the third, fourth, fifth and sixth. In the centre of this middle, four squares are situated, which form the intersection of the fourth and fifth line with the fourth and fifth row. These four squares in the centre of the board have, for strategic purposes, the greatest significance.

To describe the events on the Chess-board briefly and exactly, a name has been given to every one of the 64 squares; in olden times a picturesque name, in our time, where the science of Nature and of Mathematics has become so prominent, a mathematical name. This mathematical name reminds us of a system of

co-ordinates in the manner as introduced by Descartes. Accordingly, the eight "lines," running from below upwards, are successively designated by the letters a, b, c, d, e, f, g, h, and the eight "rows," running from left to right, are successively designated by the numbers 1, 2, 3, 4, 5, 6, 7, 8. The a line, b line . . . h line is therefore a certain line; the first row, second row . . . eighth row a certain row. Since each square belongs to one line and to one row only, it is unambiguously designated by its line and row. For instance, b5 is that one square on the b line that belongs to the fifth row. According to custom the letter precedes the number; one writes b5, never 5b. Thus this notation has the advantage of naming each square unambiguously.

Of the other notation, the picturesque one, which is in use in many countries and also in the Anglo-Saxon world, we shall speak more fully later on.

In the mathematical notation the division of the board described above would read as follows: the left wing a and b line, the right wing g and h line, the middle c, d, e, f line, the centre d4, d5, e4, e5. The boundary of the board is formed by the a line, the h line, the first row, the eighth row. The corners are a1, a8, h1, h8.

The student should endeavour to acquire the habit of designating the squares and of visualizing their position. There are many Chess-players who fail merely from their incapacity to master this geometrical task, not suspecting its value.

The Pieces

The armies combating each other on the board consist of Black and White pieces. The White pieces form the one side, the Black pieces the antagonistic side. The two sides are briefly called White and Black. The colouring of a piece therefore determines its obedience and fidelity, unconditionally. A piece never deserts to the enemy, nor does it ever rebel; it is faithful unto death. True, if it falls in the combat, it wanders from the board merely into a box where

the captured pieces are kept until the next game; then it celebrates a merry and hopeful resurrection.

White and Black have the same pieces. A King, a Queen, two Castles, two Bishops, two Knights and eight Pawns. Either party, therefore, counts sixteen pieces. The pieces stand on the board until they are captured, each piece on one square, no two pieces on the same square. At the start of the game the pieces are placed in a determined position shown hereafter, and then they are moved, the players moving alternately. Thus a struggle of the Chess pieces takes place according to determinate rules, until the King of a party is captured by force or the contestants agree upon a drawn issue.

The pieces are usually carved of wood. The King has the appearance of a crowned monarch, the Queen bears a smaller crown, the Rooks or Castles suggest sturdy castles, the Bishops have a characteristic hat or cap, the Knights show a horse's head and the Pawn is like a man without distinction, a man of the crowd, a common soldier.

The move consists in transferring a piece from one square to another. White "moves" a white piece, Black a black one. Sometimes two pieces are thus put into motion, namely, when a hostile piece is "captured," removed from the board, or in "Castling," or in "Queening" a Pawn. All of this is executed according to fixed rules which the player is constrained to obey.

The Rules for Moving

The King moves from its square to a neighbouring square, the Castle in its line or row, the Bishop diagonally, the Queen may move like a Castle or a Bishop, the Knight jumps in making the shortest

move that is not a straight one, and the Pawn moves one square straight ahead. But such moves are permitted only if the square upon which the piece lands is empty or occupied by a hostile piece. Moreover, Castle, Bishop and Queen are obstructed in their motion as soon as they strike an occupied square. Thus, a Bishop on c1 may go to any square in the diagonal c1, d2, e3, f4, g5, h6 unless one of these squares is occupied; if e3 is occupied, f4, g5, and h6 are obstructed and the Bishop may not be moved there. The Castle, Bishop or Queen, however, can "capture" the obstruction, provided it is a hostile piece, by putting the moving piece on the square occupied by the obstruction and removing the latter into the box. Also, the other pieces, King, Knight and Pawn, may capture hostile men; the King or the Knight, whenever they have the right to move to the square held by the hostile man, the Pawn, however, not thus but with a diagonal move forward to a neighbouring square. All pieces are subject to capture except the King. Its life is sacred, the player must defend it, it perishes only when no possible resource can save it from capture. Whenever that occurs the game is at an end; the player who cannot save his King from capture, is "Checkmate" and loses the game.

These rules are not complete, besides they are too brief so that the reader cannot be expected to obtain a clear conception through them, but they serve as an initial step in that they produce a vivid impression of the Chess struggle. We shall now consider them in detail and at length in order to illuminate the various logical moments that come hereby into play.

The King

The King may move from the square it occupies to any square satisfying the following conditions:

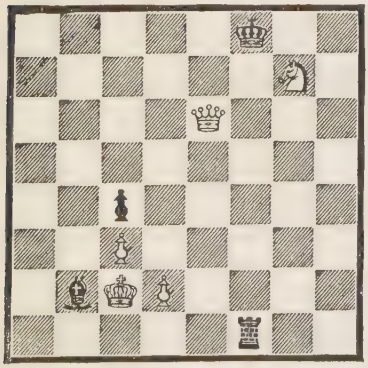
1. To be neighbour to the square of occupation.
2. Not to be occupied by a man of its own party.
3. Not to be menaced by any hostile piece.

Once during the game

the King may violate these rules, namely, in Castling, otherwise never. In Castling, the King and a Castle of its own party are moved simultaneously; the Rook places itself alongside of its King, and the King jumps over the Castle upon the neighbouring square. But this move is not permitted when

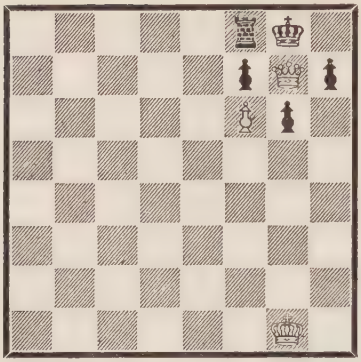
1. The King is in "Check," menaced with capture.
2. The King or Castle has already made a move in that game.
3. The move of the Castle is obstructed.
4. The King or Rook after Castling would be exposed to capture.

What has been said here in dry words may now be presented pictorially.

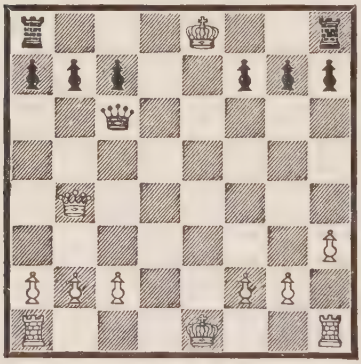


The White King placed on c2 has only *one* possible move, to wit, to b2. It may go there, because firstly, that square is neighbour to c2; secondly, it is not occupied by a man of its own party but a hostile one; and thirdly, the square c2 is not menaced by any enemy, neither the Black King nor the Black Rook, nor the Black Pawn in their present positions being able to capture a piece on b2. On the other hand, the White King could make no other move; it cannot move to b1, d1, on account of the Black Castle, nor to b3, d3 on account of the Black Pawn, nor to d2 because of the White Pawn standing there, still less to c1, where two slayers would await it, nor to c3, which is menaced by Bishop b2 and obstructed by a White Pawn besides. To other squares it cannot move since they are not neighbours to its present residence.

The reader may demonstrate that in the above position also the Black King has only one possible move, namely, to g7.



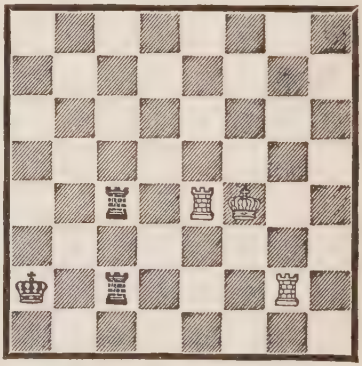
Black to move. His King is "Checked" because menaced by the White Queen. The King cannot capture the Queen since g7 is threatened by Pawn f6; the King can go nowhere else for the White Queen threatens its



places of refuge; the White Queen can be captured by no Black piece. The King can therefore not be saved, the "Check" is a "Mate," "Checkmate"; Black has lost the game.

The two Kings and the four Castles still stand where they stood at the commencement of the game. Let us suppose that hitherto none of these pieces has moved. White, if he has the move, can Castle with Rook h1 in placing it on f1 and simultaneously jumping with King to g1; or he can Castle with Rook a1 in placing it on d1 and jumping with King to c1. Black, if it is his turn to move, can Castle with Rook a8, whereby King and Rook occupy the

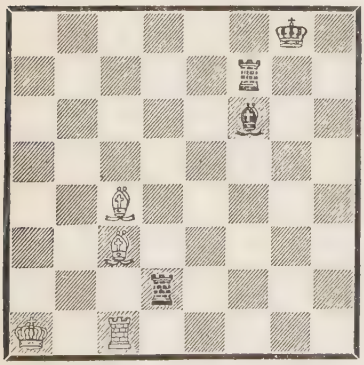
The Castle



squares c8, d8 respectively. But he cannot Castle with Rook h8, because the White Queen would attack the Rook after Castling and therefore Castling is illegal.

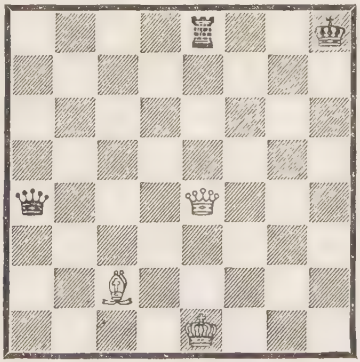
The Castle c2 has the following possible moves: to b2, d2, e2, f2 and capture of g2. It cannot go to c1 or c3 because it is under obligation to guard its King against the White Rook g2. The Castle c4 can go to a4 or b4 or d4 or capture e4 but cannot capture f4 because Rook e4 is an obstruction; it may also go to c8 or c7 or c6 or c5 or c3 but not to c2 or c1 owing to the obstruction of Rook c2. The Castle e4 has only two squares open to it, d4 and c4, and the Castle g2 no less than 12 squares, any square of the g line and all but two squares of the second row: h2, f2, e2, d2, c2, g1, g3, g4, g5, g6, g7, g8.

The Bishop



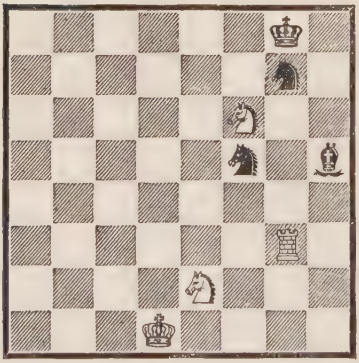
In this position three Bishops are on the board, c3, c4, f6; also three Castles, c1, d2, f7, and of course the two Kings—the Kings never being captured—on a1 and g8. Since the Bishops move diagonally, Bishop c3 can capture f6, and vice versa. But the Bishop c3 cannot capture Rook d2 because the Bishop is forced to protect its King against Bishop f6 by obstruction. The Bishop c4 can capture Castle f7; this piece is immobile since pinned by the Bishop c4. The number of squares to which in the above position the Bishops might move, is therefore found to be for c4 = 10 (a2, b3, d5, e6, f7, b5, a6, d3, e2, f1); for f6 = 9 (h8, g7, e5, d4, c3, e7, d8, g5, h6); for c3 = 4 (b2, d4, e5, f6).

The Queen



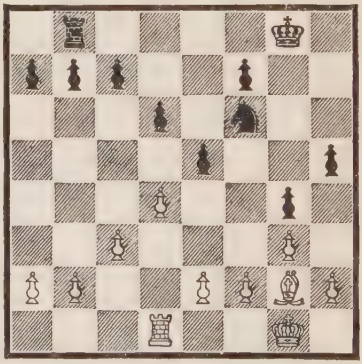
In this position two Queens, a Castle, a Bishop and the two Kings are on the board. The Black Queen a4 which can move like a Castle or like a Bishop has the following moves at its disposal: to b4, c4, d4, capture on e4, a1, a2, a3, a5, a6, a7, a8, b5, c6, d7, b3, capture of c2. The White Queen, however, has a very limited range, because it is pinned by the Castle e8. If the pin would be released it could go to h7 and there, supported by the Bishop c2, Checkmate the King; as it is, the Queen must either capture the Rook e8 or suffer capture by that piece.

The Knight



Here are four Knights on the board, and a Castle and a Bishop and the two Kings. Two of the Knights are immobile, Knight e2 on account of the Bishop h5 and the Knight g7 because of the Rook g3: they must protect their Kings. The Knight f5 can move to one of the following squares: e7, d6, d4, e3, g3 (whereby it captures the Castle) h4, h6. The shortest jump on the Chess-board is, namely, to take two squares (in the air) in a line or row and one square perpendicularly thereto. That movement allows to Knight f5 eight possibilities, but in the above position one of these, on the square g7, is taken away by the obstruction of a Kt

The Pawn



partisan to Knight f5. The Knight f6 has eight possible moves: it threat-

ens the hostile King, "gives Check,""Checks," and the King will have to fly, for instance, to f7, in order to save itself.

Here you see sixteen Pawns, therefore all that are in the box, and two Castles, one Bishop, one Knight, the two Kings besides. At the beginning of the game the White Pawns are placed on the second row and the Black Pawns on the seventh row; thence they move or capture ahead towards the enemy, the White Pawns from below upwards, the Black Pawns in the opposite direction. For instance, Pawn d4 may capture e5 and conversely, because the Pawns though moving ahead in their file, capture obliquely, always advancing towards the enemy.

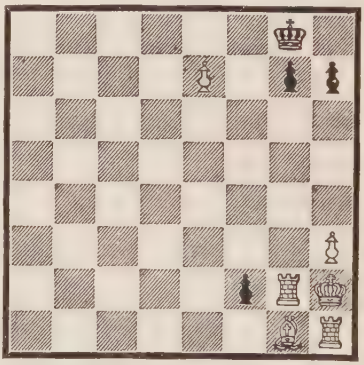
The above position shows three immobile Pawns, "blocked" Pawns: g3, g4, f7. Pawn g3 is blocked by g4, because the Pawn does not capture straight ahead but obliquely. The position shows nine Pawns standing on the squares where they stood at the start of the game: a2, b2, e2, f2, h2, a7, b7, c7, f7; they have not moved yet; the other seven Pawns have advanced during the progress of the game. The Pawn d4 has two possible moves: to advance to d5 or to capture e5. The Pawn c3 has only one possible move: to advance to c4.

Now the rule was introduced about four centuries ago that Pawns in their initial position and which are not blocked may advance one or two steps according to the plan of the player. This rule made the game more lively, and therefore the Chess world accepted it in time. For instance, Pawn a2 may advance to a3 or to a4 in *one* move.

With this rule a difficulty arose. Its object was to accelerate the pace of the Chess events and to add to their variety, but it betrayed sometimes the obvious rights of the opponent. To illustrate this point, observe the two Pawns f2 and g4. The Pawn g4 stands on guard over f2. If f2 advances to f3, g4 can capture it; thus it had been for many centuries; after the introduction of the new rule Pawn f2 could evade

Pawn g4 by advancing at once to f4 and could then molest Black unpunished. Naturally, the Pawn (g4) on guard felt itself deceived, when the hostile Pawn crept through the advance posts. There were scenes of hot dispute. It could not be the meaning of the innovation to make the advancing Pawn immune. And finally justice was victorious: the Pawn standing on guard was acceded the right of capture, just as if the Pawn trying to slip through had advanced one step only; but the Pawn on guard cannot defer this movement but must execute it without loss of time as an immediate reply to the attempted advance. If, for instance, in the above position White moves f2—f4 Black may answer g4×f3, thus executing his original intention of capturing the Pawn on f3. This species of capture is named "capture in passing" or, with the French expression "*capture en passant.*" If the Pawn, after f2—f4, is not immediately captured by g4 "in passing," it stays unmolested on f4 and has thereafter to contend only with the hostile Pawns of the f and e line.

The Pawns only advancing ahead arrive in advancing row by row finally to the eighth row where according to the rule they would come to a barrier and would be immobile. Should this signify their death? Should they now become useless after having done their duty and fought their way

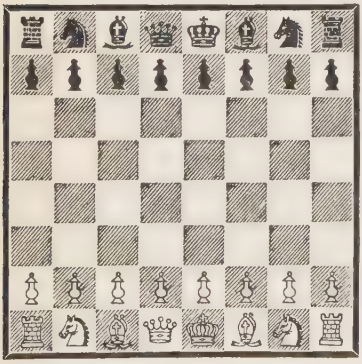


through the ranks of the enemy? That would not be in keeping with justice. Since in a struggle it is honourable to draw upon oneself the fire of the enemy and to do him harm, the Pawn advancing to the last row is rewarded by becoming an "officer" in its army; it is changed for a Queen, Rook, Bishop or Knight, according to the will of

the player; it is promoted to a higher rank, since officers have much more mobility and value than Pawns.

If it is White's turn to move here, he may advance Pawn e7 to e8, change it for a Queen and call Mate. If it is Black's turn to move, he can advance f2 to f1, demand a Knight and Checkmate White.

The Initial Position



From time immemorial the men are placed at the beginning of the game in the order shown above, and White makes the first move. In the corners stand the Castles, on the first row the White officers in the order R, Kt, B, Q, K, B, Kt, R; the corner to the right of White is white; in the second row stand the White Pawns, in the seventh row the Black Pawns and in the eighth row the Black officers, every one opposite to a White officer of its own kind, the Queen opposite the Queen, the King opposite the King, and so forth. The White Queen is placed on a white square, the Black Queen on a black square, the Queen therefore on a square of its own colour —a remnant of feudal gallantry.

The End of the Game: Mate, Stalemate, Draw

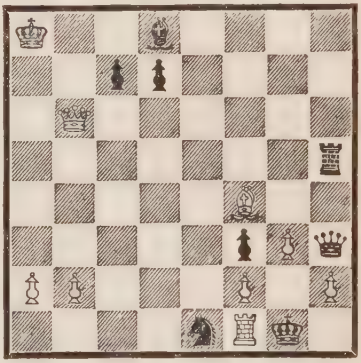
With a Checkmate the game is decided, but not every game ends with a Mate.

If he whose turn it is to move can make no legal move and yet his King is not Checked he is not Checkmated though the game necessarily is at an end. Such a conclusion of the game is called a Stale mate, a useless, a false, an unproductive Mate, briefly "Stalemate." He who is Stalemated does not lose the game nor win it either, because loss of the game is suffered only by him who is "Check-

mated," and an essential condition therefore is that the King should be in Check, whereas in a Stalemating position the King is not in Check.

Again, when neither of the opponents believes he has the power to end the game by administering Checkmate, the game is undecided, "drawn," by mutual agreement. This agreement may be voluntary or compulsory. Compulsory when the two opponents repeat their moves, going backwards and forwards without changing their position, compulsory also when for fifty moves in succession though the position changes thereby no essential change, no advance towards the final goal can be demonstrated by either player. This demonstration, such is the accepted law, is achieved when during these fifty moves no capture nor the advance of a Pawn has been performed, for these are, by common consent, the outward, the visible signs of an essential change.

Here White is to move, Black menaces Checkmate in two ways, either by Q h3 captures h2 or plays to g2. White cannot defend the threat, he therefore tries to attack the opponent by giving Check with Q b6—a6. Black is forced to reply K a8—b8. Again Q a6—b6. The pinned Pawn cannot capture, hence K b8—c8 or —a8. Again Q b6—a6, K a8 (c8) —b8. And the Checks have no end, the game is drawn by "Perpetual Check."



The Function of Strategy

Herewith the rules and laws of the game are laid down; according to the very same rules plays the beginner and the veteran, the duffer and the master. Whoever does not follow these rules does not play Chess; whoever follows them belongs to the community of Chess-players that counts many millions.

What distinguishes the

Chess-players, all of whom follow the same rules, is called strategy: the plan, meaning, intent, force, briefly the reason of their moves.

This reason is no different from all reason, but a part of it, grown on its body, possessed of its force and conditioned by its pains. On the same tree where a little branch hangs, called the logic of Aristotle, there hangs another branch named Strategy in Chess.

The Picturesque Notation

Since reason, to be communicated, needs a system of expression, a kind of language, the Chess community has invented and propagated technical words and a notation of squares and moves. True, many nations follow the notation by co-ordinates described and used above: e2—e4 signifies the move that places the piece at e2 on e4; yet with many nations a pictorial notation arising from the life of the Chess community in those countries has been preferred. This notation refers to the initial position; it calls the Castles a1 and a8 the "Queen's Rooks," Knights b1, b8 "Queen's Knights," Bishops c1, c8, "Queen's Bishops," Bishops f1, f8, "King's Bishops," Knights g1, g8, "King's Knights," Castles h1, h8 "King's Rooks," Pawns a1, a7, "Queen's Rooks' Pawns," Pawns b1, b7 "Queen's Knight's Pawns," and so on. The squares of the board, when it is White's turn to play, are called according to the line and row, e4, for instance, "King's fourth," a5, "Queen's Rook's fifth," and when it is Black's turn to play the squares are named according to Black's point of view. For Black, who is sitting before the eighth row, that eighth row is his first row, and K4 signifies for him e5, and QR5 signifies for him a4. In short, Black and White are treated in this notation as enjoying the same privileges, either having a right to his point of view. Thus, whereas in the algebraical notation in the initial position the two usual moves to start the game e2—e4, e7—e5 are denominated in a different way, in the pictorial no-

tation they would read White P—K4, Black P—K4, and hence they are denominated in the same way. The pictorial notation goes down to and accentuates the reason for these moves, which are identical, the algebraical notation only states the geometry of the Chessboard and therefore distinguishes between various geometrical regions of the board without heeding in any way the meaning of Chess strategy.

Either notation has its advantages, and it is useful to know both of them. For the use of a people that notation will of course be preferred that has its root in custom, tradition, history of the national Chess community. And therefore in what follows only the pictorial notation will be employed.

A few signs are international. A Capture is indicated by the oblique cross ×, a Check by the straight cross +, Checkmate by ±, Castling K side by 0—0, Castling Q side by 0—0—0.

Our Task

In adopting the above rules and style of speaking and of writing, it will be our task to make visible the Reason of the game of Chess. According to the manner and law of Reason that task will oblige us to start from simple questions, ever to advance to more complicated questions by logical deduction, and finally to dig up all the different sources of Reason as manifested in Chess and to conduct them into a common river.

On the Advantage of a Plus in Pieces

First Proposition: The Plus of a Rook suffices to win the game.

When one is Checkmated the pieces that are inactive onlookers of the disaster, however many they might be, are of no avail. Pieces that cannot aid in staying a danger are of no value. Let us, however, consider the question of a Plus in pieces under a certain condition that from the learned of the Middle Ages has received the curt name of *"ceteris paribus."* Advantages and disadvantages being equal, being evenly bal-

anced—that is the meaning of this condition. The above proposition is certainly not valid in all situations. As a proposition in Euclid, the above thesis would be a rank failure, but *ceteris paribus* it is as true as gold.

Now the method of Euclid would do no good in Chess. Reason in Chess—we shall see that the more clearly later on—is not of the mathematical order. Chess is no certainty. And when it becomes one, Chess will have ceased to be useful. To enable the Chess-players to follow an argument, the idea of the learned of the Middle Ages embodied in the curt Latin *ceteris paribus* is indispensable.

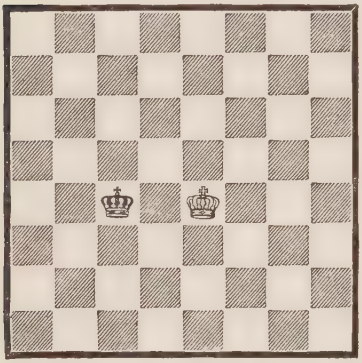
By means of the *ceteris paribus* we are within our rights to suppose that all the other pieces, being of equal force and value, have fought a drawn battle, at the end of which they, like the two lions that devoured each other up to the two tails, have emigrated from the Chessboard into the box, thus leaving the stronger side with Rook in a safe position and the King against the bare King.

If the stronger side has the Move, we can demonstrate that Rook and King against King can always force a Checkmate. This demonstration is mathematical. It is founded upon a certain process, by which the weaker side is eventually shorn of its mobility, its King being confined in a prison with ever narrowing walls, and finally forced into a Checkmate. The demonstration begins by showing that with the pieces available certain Mating positions exist and continues by making evident that the weaker side, in the course of the above process, may be driven into one of these Mating positions.

As long as the King is in the middle of the board, it cannot be Mated by King and Rook. For let us suppose that the two aggressive pieces have arrived at their position of strongest effect. Then the two Kings will stand opposite each other and the Rook will give Check on line or row, and thus the besieged King will be Checked and

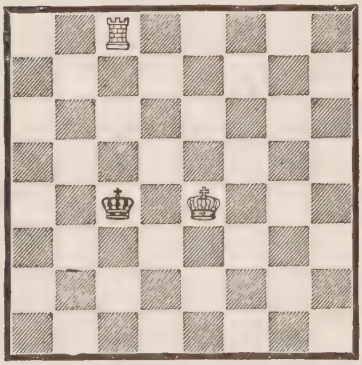
have five squares of its domain cut off by the enemy. This is easily seen.

Strongest Effect of King versus King



Here the Kings stand as near to each other as possible since they must not expose themselves to capture, not even to that by the opposing King.

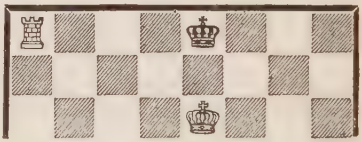
Strongest Effect of King plus Castle versus King



They stand in "Opposition," they prevent each other from moving on any one of the three squares Q3, Q4, Q5.

The Kings are in Opposition, the Castle Checks and deprives the hostile King of the three squares adjoining those dominated by the White King. Thus the King placed on the Bishop-line is driven towards the Knight-line, a line nearer to the boundary than the one the King held previously.

Mating Position with King on Border



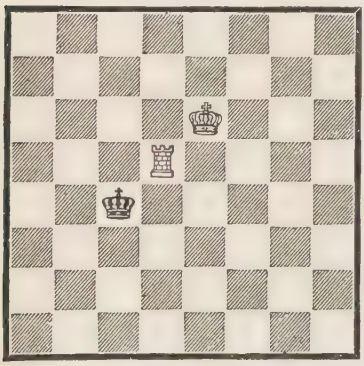
Mating Position with King in Corner

The stronger side forces the hostile King to the border and if need be into a corner by proceeding as the fisherman who drives fish into his net

and then draws the net, narrowing down the space available to his prey until finally no room is left to the victim.

But there is a point that needs further elucidation. After all, the above picture does not come true to reality. Let us consider the following position:

The King in the Net



True, the Black King on QB4 cannot get over the Q file nor the fifth row as long as the White Rook, protected by its King, stands on guard on Q5. But how is the net to be drawn tighter? If the Black King should refuse to move, the tightening of the net would be impossible.

The fish in the net of the fisherman might refuse to move, not so the King in the net of the Castle. The *right* of moving in Chess is at the same time an *obligation.* In by far most instances the right to move is of great value, but there are cases, as shown above, where to move is disadvantageous. Yet, rightly or wrongly, the laws of Chess do not permit a free choice in this respect: you have to move, whether you like it or find it irksome. The constraint to move is usually called by a German word, "*Zugzwang,*" that has become international in its usage.

Let us return to the above position, White to move. White plays King from K6 to Q6. If Black replies King from B4—Kt4, or Kt3, the Castle will follow it up with R—QB5, thus cutting off the QB file; and if Black replies King from B4—B3, the White King will get into Opposition, King from Q6 to B5, and the play might further proceed methodically King from B3 to Kt3, R from Q5 to Q4, King from Kt3 to B3, King from B5 to Q5, King from B3 to B2, King from Q5 to B4 and

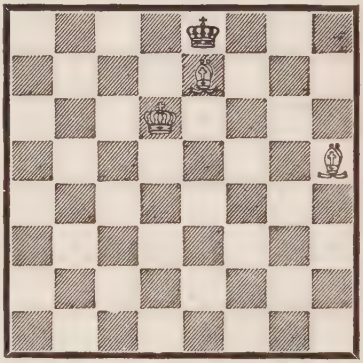
so on. To drive the King by means of the *Zugzwang* on to the border and there to give it the Checkmate is, after all that has been said, an easy task.

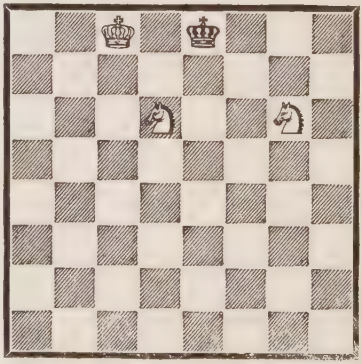
SECOND PROPOSITION: King and Bishop or King and Knight against the bare King make a Drawn game.

Let us deliberate according to the above method. We soon find that a Checkmate with King and Bishop or King and Knight against King is impossible even when the weaker side has its King placed in the most unfavourable position, the corner. Should the aggressive King stand even in opposition to the cornered King, the besieged party will yet have one square of escape; should that be taken away by Bishop or Knight, the King in the corner will not be Checked and therefore a Stalemate will result; conversely, if the cornered King is Checked it is driven only on more favourable ground. The task of Checkmating with the above force is unsolvable.

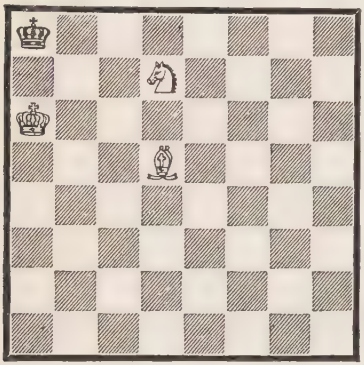
THIRD PROPOSITION: King and two minor pieces against the bare King will force the Checkmate unless both the minor pieces are Knights.

On account of the lesser force of Bishops or Knights as compared with the Castle or Queen the two latter officers are called the "major" pieces, the former officers the "minor" ones. With the aid of two minor officers and the King Mating positions can always be constructed, for instance,





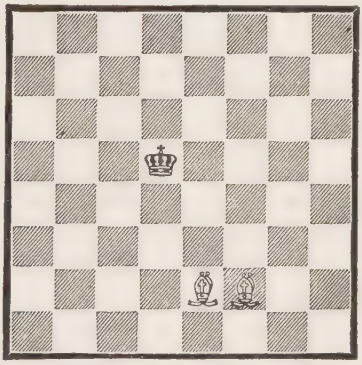
the three that here follow:



But it is impossible to arrive at all such Mating positions by a systematic process, in a methodical fashion. And, since Chess is not to be played at haphazard for any length of time, that circumstance is highly significant. Hence, we must distinguish between those of the above Checkmates that can be arrived at by force and those that can be gained only through intervention of the error or hastiness or bad judgment of your opponent.

A systematic process is always, this way or that, the drawing in of a logical net. When the hostile King is aimed at, systematic progress is possible only in the direction of a diminution of the mobility of that piece. The direction of the process being thus determined, the final aim being one of the Checkmating positions, the problem is clearly put and its solution requires little pains.

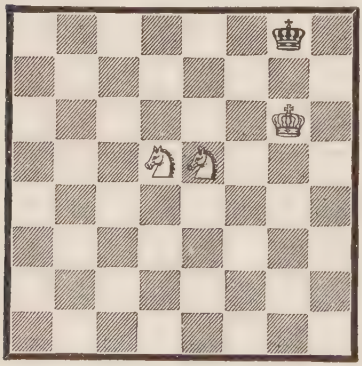
With two Bishops it is easy to imprison the hostile King by putting the two Bishops alongside of each other. They then dominate two neighbouring diagonals and thus divide the board into various parts separated from each other, so that the hostile King, caught in one of these compartments, is unable to enter into another.



Here the Black King is restricted to the compartment bordered by the squares QR7, QR6, QKt6, QKt5, QB5, QB4, Q4, Q3, K3, KB3, KKt3, KKt4,

KR4 and KR5. The King cannot move on to any square of this border and therefore cannot reach any square outside of its compartment. With the approach of the White King, it will be easy to draw the net together and to Checkmate the Black King.

With two Knights the Checkmate cannot be forced. For let the Black King be driven into a corner, the task of forcing the Checkmate still fails.



This is a critical position. In order to achieve the Checkmate the King must be driven into the corner. Therefore, its escape, KB8, must be cut off. If to this end Kt from K5 to Q7 and Black replies K—R8, the Black King will return to Kt8, because that square must not now be cut off by either Kt to B6 or Kt from Q5 to K7 on account of the law of Stalemate. Returning, the King will again threaten to escape via B8 and thus keep one of the Knights busy such as the one on Q7. And no further progress can be achieved. Only a manifest blunder will enable White to bring about the Checkmate, namely, by

1. Kt from Q5 to B6 ch, K to R8.

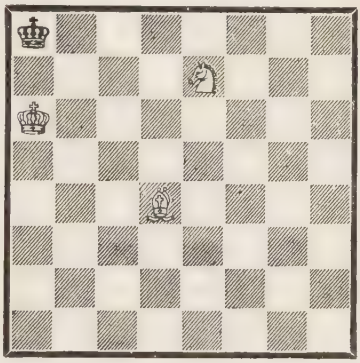
Obviously, this move is a grave mistake, for thus Black voluntarily goes where White wants to drive it; the move K—B8 would Draw.

2. Kt from K5 to B7 Mate.

With Bishop, Knight and King versus King, the Checkmate is attainable, but in a complicated manner. The principle of the hunt for the King is this: the King, the Bishop and the Knight in their effort to chase the adverse King into a corner, must apportion *different* tasks to each other, thus aiding each other; they must not perform any task doubly which would

amount to an unnecessary competition between each other and would be a useless effort. Each one of these pieces must therefore cut off squares to the hunted King that are not cut off by the other pieces, each one must have its own allotted share of squares to guard and must not trespass. With this principle in view, it is not hard to drive the King into a corner. But now another difficulty arises. The Bishop must give the Checkmate; hence the adverse King must be driven into one of those corners that the Bishop can assail. If the Bishop moves on white squares, it is limited to these white squares, for diagonals running through a white square comprise white squares only; and with black squares it is the same. Hence, the hunted King will be prudent to allow itself to be driven towards a corner unattainable to the Bishop and to shun either corner of the colour assailable by the Bishop. On the other hand, the assailant, having driven the King into the safe corner, is confronted by the problem of driving it into one of the unsafe corners.

This latter task has to be studied in detail. The play runs as follows:



1. K from R6 to Kt6
   K from R square to Kt square
2. K from Kt6 to B6
   K from Kt square to R square
3. Kt from K7 to Q5
   K from R square to Kt square
4. Kt from Q5 to B7
   — — —.

Thus the corner is cut off.

4. — — —
   K from Kt square to B square
5. B from Q4 to R7
   K from B square to Q square
6. Kt from B7 to Q5
   K from Q square to K square

Black makes an attempt to gain more freedom of movement.

7. K from B6 to Q6
K from K square to B2
8. Kt from Q5 to K7
K from B2 to B3
9. B from R7 to K3
— — —

The net holds tight, the attempt of the Black King is frustrated.

9. — — —
K from B3 to B2
10. B from K3 to Q4
K from B2 to K square
11. K from Q6 to K6
K from K to Q square
12. B from Q4 to Kt 6 ch
to K from Q square to K square

Now the Knight has to cut off the square K8.

13. Kt from K7 to B5
K from K to B sq
14. Kt from B5 to Q6
K from B sq to Kt2
15. K from K6 to B5
K from Kt2 to R3
16. B from Kt6 to Q8
K from R3 to R4
17. Kt from Q6 to K8
K from R4 to R3
18. B from Q8 to Kt5 ch
— — —

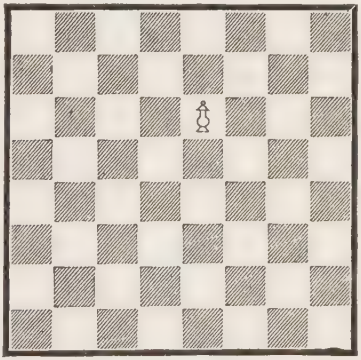
The Black King dares not return, else it is Checkmated at once.

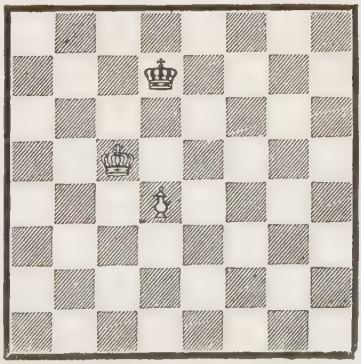
18. — — —
K from R3 to R2
19. K from B5 to B6
K from R2 to Kt sq
20. K from B6 to K7
K from Kt sq to R2
21. K from K7 to B7
K from R2 to R sq
22. B from Kt5 to R6
K from R sq to R2
23. B from R6 to B8
K from R2 to R sq
24. B from B8 to Kt7 ch
K from R sq to R2
25. Kt from K8 to B6
Mate

Fourth Proposition: The Plus of a Pawn does not always suffice to force the win, but in the majority of cases it does.

In considering this proposition, one must accentuate the condition of *ceteris paribus* very strongly. The plan of "exchanging" the hostile pieces one by one, until the extra Pawn beside the two Kings remains alone on the board, is often difficult and erhaps impossible to be carried through. But, for all that, let us consider this task solved and let us now inquire into the concluding stages of that contest.

First, let the Pawn fight the adverse King unaided. Will the Pawn be able to advance unharmed on to the eighth row, there to be Queened, afterwards to Checkmate the King? Or will the King approach the Pawn meanwhile and capture it? The question is one of pure mathematics. While the Pawn advances one square the King approaches one square. Hence, the Pawn having to advance Pawn squares until it Queens, the King to approach King squares to the square where the Pawn Queens, all depends on the relation of the two members Pawn and King. If Pawn is smaller than King, the Pawn will Queen. If Pawn=King or is larger than King, the King will capture it. For instance, if the White Pawn is on K6, White to move, the Black King must stand at a distance of two squares from K8, or the Pawn, though unaided, will Queen. The Black King must therefore in that moment stand upon one of the squares QB6, QB7, QB8, Q6, Q8, K7, K8, KB6, KB8, K Kt6, KKt7, KKt8, to stop the Pawn. The Black King must stand within a certain rectangle formed by two squares, which have the line K6, K7, K8 as a side. Each one of these squares is commonly spoken of as "the square of the Passed Pawn." The Pawn is "passed" because it has escaped the perils of opposing Pawns and is now free to advance to the eighth row unhampered by hostile pawns.





Show that if the Black King stands here on Q5, K5, or KB5, White having the move, it cannot stop the Pawn.

Here the Black King stops the Pawn, but the White King aids it. Will the Pawn now advance? Far from it! The King will first gain room for the Pawn by *Zugzwang* and therefore use the Opposition.

White to move wins by

1. K—Q5 K—K2
2. K—B6 — — —

Thus the White King has gained the power over Q7, a point over which the Pawn will have to march.

2. — — — K—Q sq
3. K—Q6 K—B sq
4. K—K7 — — —

Now the White King also guards Q8. No matter what Black may do, the Pawn will safely advance to Q5, Q6, Q7 and Queen on Q8.

Black to move will draw.

1. — — — K—B2

Now the Black King fights the White one, preventing its advance.

2. P—Q5 K—Q2

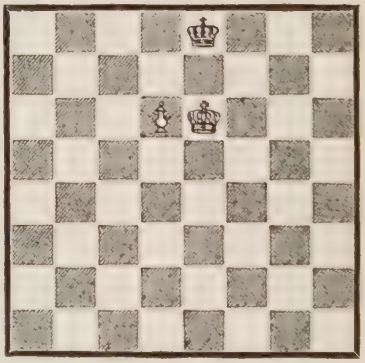
The Pawn on Q5 is a hindrance to its own King by preventing it from taking the Opposition against the adverse King.

3. P—Q6 K—Q sq

The best move! If 3. K—B sq instead, White would gain the Opposition with 4. K—B6 and win with 4. K—Q sq, 5. P—Q7, K—K2, 6. K—B7.

4. K—B6 K—B sq
5. P—Q7 ch K—Q sq
6. K—Q6

White is forced to make this move or he loses his Pawn, but now Black is Stalemated and the game Drawn anyhow.

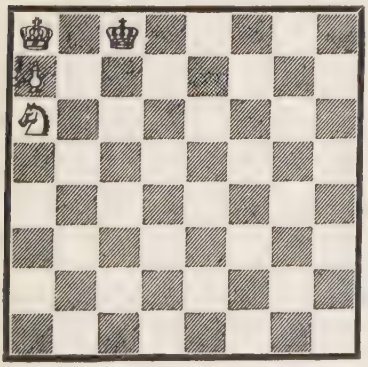


If it is Black's turn to move here, White wins. If White to move, the game is uselessly prolonged or ends in a Stalemate as shown above.

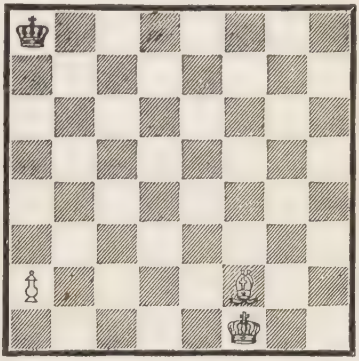
From these considerations the strategy of play of King plus Pawn versus

King can be deduced. But the Pawn on the borderlines makes an exception; in its case the Opposition has no value. Assume White Pawn QR5, White King QR6, Black King QR8. Black moves K—Kt sq, and White, not being able to advance onto the seventh row, has gained nothing. The boundary protects Black. White can never drive the King out of the corner. If White cuts off the mobility of the Black King, it flies to the corner and is there Stalemated.

This play in the corner and round the corner is of interest. To illustrate it, we append two instructive positions.



White to move can only Draw, because his King then remains imprisoned, the Black King moving to B2 and to B sq alternately.

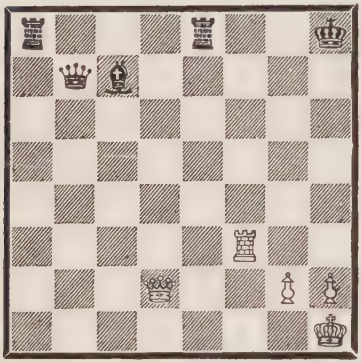


Neither the Bishop nor the King nor the Pawn can drive the Black King from its corner. The King moves out of it and into it until being Stalemated. The game is Drawn.

On the Advantage of the Attack against an Unprotected King

If the King is exposed to continual Checks and cannot soon find protection behind its own pieces, it is hopelessly lost. The action of Queen, Rook, Bishop against the King is so strong that obstructions are needed to keep the King from being Checkmated. And even if the King is helped by some obstructions, when

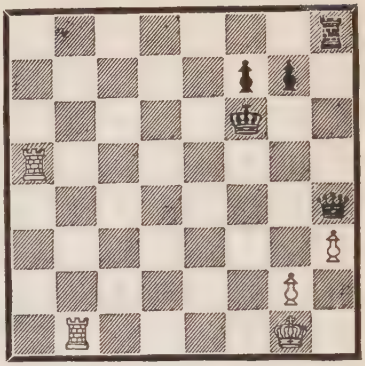
strong and varied pieces are conducting the attack the obstructions might prove too weak and the King might therefore easily be caught in the meshes of a "Mating net."



The Black pieces stand apart from their King. They are powerful for attack but seem to have forgotten their duty of defense. The White army, weak in numbers but well placed, succeeds in a quick thrust.

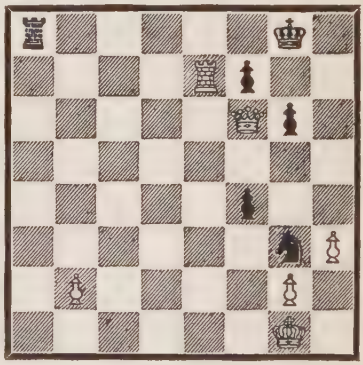
1. Q—R6 ch K—Kt
2. Q—Kt6 ch K—R
3. R—R3 Mate.

Black has exposed his King. Black on the move might procure a safe retreat for the King to Kt2 by advancing P—Kt3. If



White is to move, he wins.

1. R—Kt6 ch K—K2
2. R—R7 ch K—K (best)
3. R—Kt8 ch Q—Q
4. R×Q ch K×Q
5. R—R8 ch K moves
6. R×R8 and wins by plus of pieces.



White has left the first row unprotected and Black can therefore drive the White King into a Mating net by co-opera-

tion of Rook, Knight, and Pawn on KB5.

1. — — —	R—R8 ch
2. K—R2	R—KR8 Mate
or 2. K—B2	R—KB8 Mate

In order to see more clearly why a series of Checks is so dangerous, let us analyse the defences against a Check.

A Pawn that Checks forces the opponent to capture the Pawn or to withdraw the King.

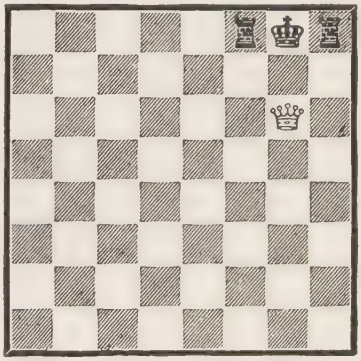
A Checking Knight must be captured or the King must fly.

A Bishop or Rook or Queen that Checks must be captured or the line of assault must be obstructed or the King must fly.

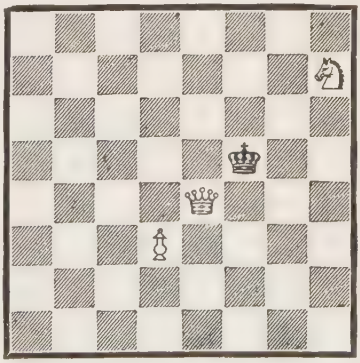
Against a "Double-Check," a Check given by two pieces simultaneously, there is only one possible defence: flight.

If therefore the King has no mobile aggressive partisans to help it by capture or obstruction of offenders, it must fly continually and has only the hope of finally joining its own forces and finding a place of safety. But against an assailant who knows what he wants and goes about his business deliberately, the task of the deserted King is a very hard one.

For Checkmating suffice a few pieces provided their force is used up to its extreme limit. Here follow a few instances of maximum work.

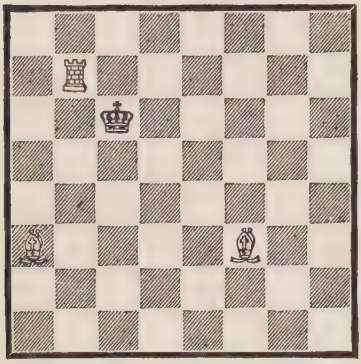


A Queen all by itself Checkmates the King hemmed in by its Rooks.

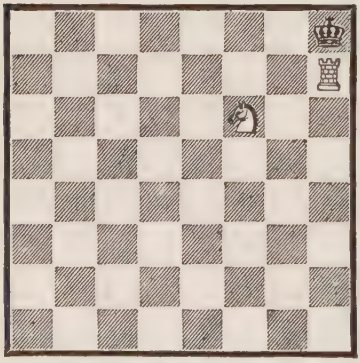


The King, in the middle of the board and unob-

structed, therefore very mobile, is Checkmated by the slight force of Queen, Knight, Pawn.

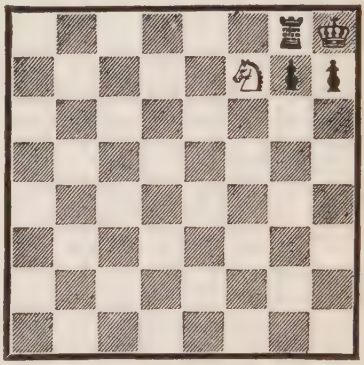


And here in the middle of the board a Checkmate administered by Rook and two Bishops.

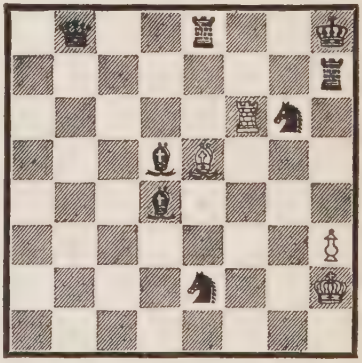


Against the cornered King, Rook and Knight are already sufficient.

Numerous are Mating positions of a few pieces provided that the hunted King is hemmed in by some of its own pieces which thus obstruct its flight. For instance, the "Smothered Mate" executed by a lone Knight.



And now a Mate by Double Check.



The two White pieces struggle against an overpowering number, but a Double Check saves them and wins the day.

1. R—B8 Mate

From all that it is apparent that the attack against an exposed King is full of promise provided it can be pursued by several pieces of which one is a major officer.

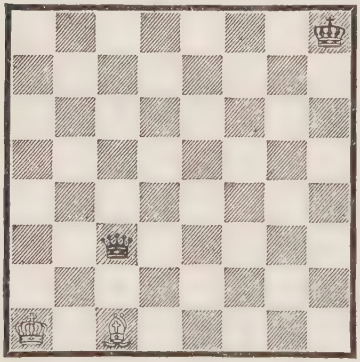
On the Advantage brought about by a Simultaneous Attack upon Several Objects

But also when the assailant has no superiority in pieces nor an exposed King as object of attack he has a multitude of aims to achieve which would procure him an advantage, for the capture of any officer or even of the modest Pawn may be of great value; to capture is, *ceteris paribus,* a gain if the opponent cannot recapture, as we know from our first proposition.

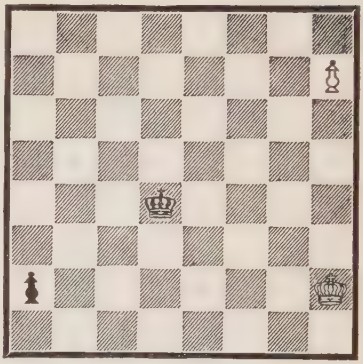
True, to threaten an officer is rarely opportune, because the officer is either "guarded," i. e., defended by its comrades in that they dominate its square and therefore threaten with capture any and every piece capturing the officer—or else the officer, being very mobile, simply takes to flight. But that is not so when several attacks of this nature take place at one and the same time. According to the fundamental rules, the defender may move only one piece at a time; hence, in case of a simultaneous attack on several pieces, not all of the assailed pieces can fly at the same moment; some must therefore tarry and suffer the consequences. To save them requires an extraordinary effort, principally a hurried counter-attack by the flying officers themselves against the adverse King or on valuable pieces of the opponent, so as to prevent him from capturing one of the pieces that have fallen into his power and to make possible their flight; and this great effort has to be made very quickly and with energy, else a catastrophe is imminent.

When a Bishop, Castle or Queen attacks a piece which by its flight would expose a comrade, possibly the King, to capture, the defender is in the same predicament, since flight may be out of the question. In that case the attacked piece has to be fortified as far as pos-

sible or else, if the defence fails, has to sell its life as dearly as possible. If the piece protects the King, whose life is precious before all else, the piece is incapable of flight, it is pinned and must fight desperately. Worse still, if the King itself is assailed, it cannot defend by obstruction, unless one of its officers can aid the King by obstructing the attack of the enemy or, better still, by slaying the aggressor, the King must fly and abandon such piece as might be exposed by his flight.

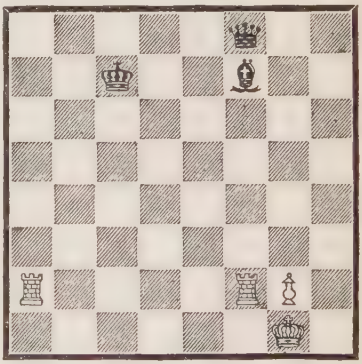


White, checked by the Black Queen, interposes the Bishop and thereby pins the Checking piece which stands on the same diagonal with the Black King.

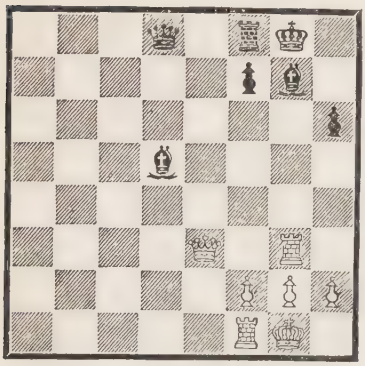


Black to move, White wins

Black plays P—R8 Queens; White replies by Queening his Pawn and Checking the Black King, which has to fly and thus to open the road for the capture of his Queen.

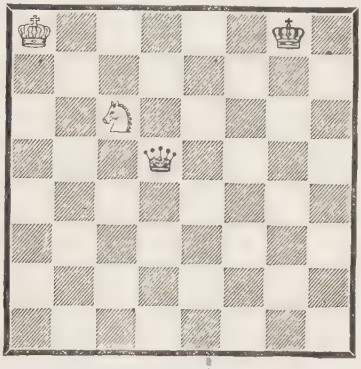


White plays R×B ch, assailing the Queen at the same time. Black saves his Queen by replying Q×R. Then R—R7 ch, winning the Queen that stands on the seventh row.



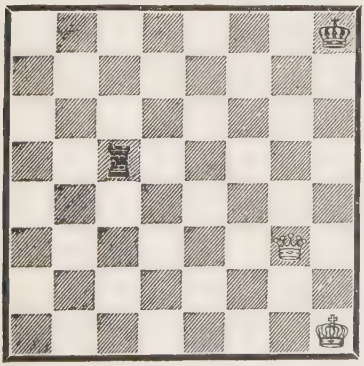
Bishop KKt2 is pinned by R at KKt3. A pinned piece obstructs but is hampered in its capacity of capture or guarding. Therefore, White with impunity captures the RP with Q. This Pawn is guarded by the Bishop only in appearance, not really. The pinned Bishop is now twice attacked, by Rook and Queen, and Black is unable to guard it the second time, except by Q—B3, which is futile on account of Q×Q.

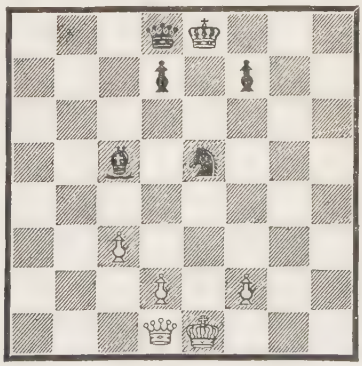
White Checks Q—Kt8 ch, King moves on to second row, then Q—R7 ch attacking the Rook simultaneously and thus winning it.



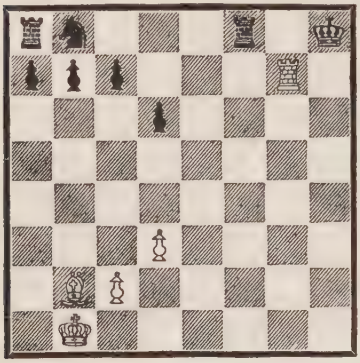
Show that Kt—K7 ch which would win the Queen is contrary to the fundamental rules of the game.

White plays P—Q4 and simultaneously attacks



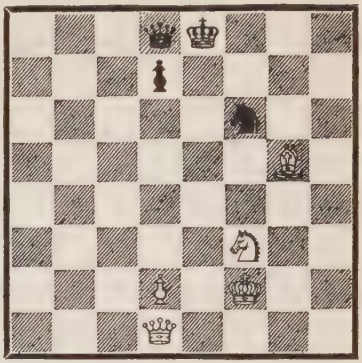


Bishop and Knight. He "forks" Bishop and Knight.

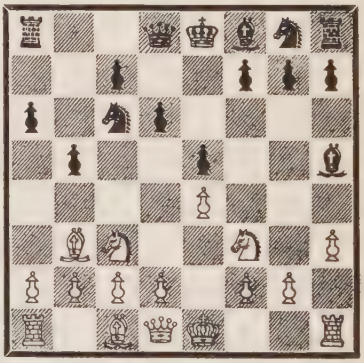


White on the moves "Discovers Check" by moving his Castle, preferably with R×P. Black might now attempt R—B3 though that would not avail him much. If he replies K—Kt instead, the White Rook returns to Kt7 with Check, drives the King into the corner and "Discovers Check" thereafter by R×KtP ch. Show that White in this fashion would finally win the QR.

The Bishop pins the Knight inasmuch as the Bishop could capture the Queen but for the obstruction of the Knight. This pin is, however, not unconditional. If the Knight moves while attacking the adverse King,



the pin is wholly illusory. Hence, Black plays Kt—K5, Checking and assailing the dangerous Bishop at the same time and thus winning it.

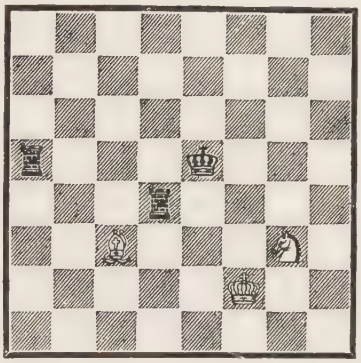


Black pins the White Knight on KB3 by his QB. But the pin is conditional. Can White execute a strong threat by moving the Knight? Indeed, he can. He captures the KP with the Knight, thus attacking the Bishop

with his Queen. And if B×Q, the threat of White against the King is executed: B×P ch, K—K2; Kt—Q5 Checkmate. This motive recurs often. In an opera called the "*Seekadett*" ("The Cadet at Sea") a short game of Chess is played on the stage and it is this motive that is used on that occasion.

On the Use of Superior Power at Decisive Points

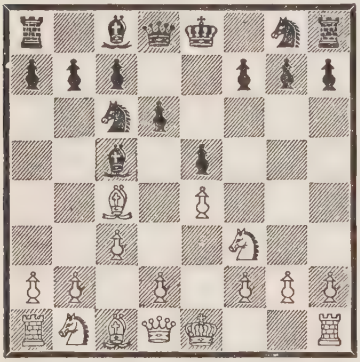
If a pinned piece incapable of movement or a blocked Pawn is assailed, a fight ensues on that spot, since the piece under attack under conditions as above described cannot take to flight; the only way to save the piece is by hurrying supports to it. As soon as the assailant, and were it only for a moment, obtains the superiority at the point of contest, he is at liberty to capture the piece and to hold on to the advantage thus gained. The rule by which it is determined which side has the advantage on a given spot is very simple: two pieces which dominate the spot are stronger than one and weaker than three and keep the balance to two hostile pieces on that spot. And so it is in general, even the King making no exception to this simple bit of arithmetic.



The Castle on Q5 is immobile because pinned by the White Bishop. White attacks it by Kt—K2. Now it is twice attacked and guarded only once. Black keeps the balance by R—R5. Now White plays Kt×R, so as to immobilise the other Rook. Black may reply R×Kt, but only to lose that Rook, since White assails it anew by K—K3, thus gaining the superiority of two against one upon the disputed point Q5.

The idea of superiority is of frequent use. I intend, for instance, to put a Pawn or a piece upon a

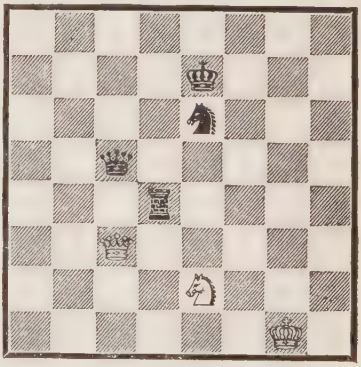
point of vantage that my opponent will not let me gain and to obtain my purpose I must support that Pawn or that piece upon the point aimed at by units in number superior or at least equal to those of the defender.



Here White intends P—Q4. That point is dominated by Queen, Knight on KB3 and Pawn on QB3, it is defended by Bishop on QB4, Knight on QB3, Pawn on K4. The units being equal in number, White is safe in advancing the Pawn.

Though the rule as above stated holds unexceptionally good, it needs a corollary in that the "value" of the pieces engaged in the contest have to be taken into account. Generally it would be foolish to post a Queen, however well defended, upon an empty spot assailed by a hostile Pawn. To place a very valuable piece upon a contested point cannot be my intention, unless I obtain thereby a very valuable compensation.

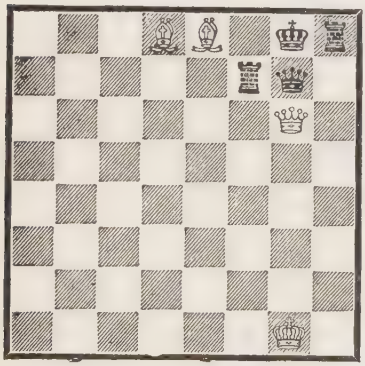
The question becomes very much more complicated as soon as several points are under contention simultaneously. To obtain the superiority upon the spot A, I may attack one of the defenders of that spot situated on B, and even though my opponent have superiority on B, that attack may serve me to gain superiority on A.



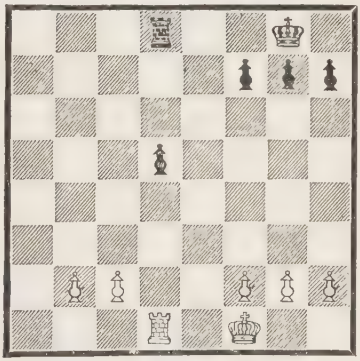
The Rook is twice assailed and twice defended, hence on Q4 the forces are even; in spite of this

the Rook is lost, because the defending Queen is assailed. White plays Q ×Q. Now the Rook cannot save itself either by R—Q8 ch or by R—Kt5 ch, because Black is in Check. Black replies Kt ×Q. After this interlude, White has gained the superiority on Q4 and captures the Castle gratis.

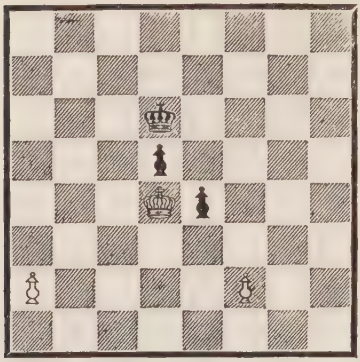
Also pins have to be taken into consideration.



Here the Black Queen is pinned, the White Queen also. Though the Castle on B2 seems to be defended twice and assailed no oftener than twice, it is lost. White simply captures it with Bishop, since neither King nor Queen can recapture. Black must answer K—B, White continues with B—K7 ch, forces K×B and wins the Queen. All this complication arises because the squares adjacent to the spot KB7, also the spot KKt8, where the Black King stands, enter into the turmoil.



White is under no menace. He proceeds to attack and selects the QP as his object. The first step is to block it with R—Q4. The QP is pinned, as long as the Black Rook tries to defend it. If Black replies K—B, White proceeds to assail the pinned and blocked Pawn anew by P—QB4. P×P is unplayable because of R×R ch. So Black must abandon the Pawn and seek compensation elsewhere, preferably by R—QKt, in counter-attack upon a weak White Pawn.



On Q4, where the Black QP stands, attack and defence are in balance. To obtain the superiority White forces the protecting piece, the Black King, from the scene of action. To this end he uses his "Passed Pawn," the QRP. By advancing it, he threatens to Queen it within five moves. Evidently, the Black King must stop that dangerous Pawn. By the sacrifice of the Passed Pawn the White King will be enabled to gain the QP, then the KP and will finally guide his KBP to the eighth row, to victory. Therefore, the game proceeds 1. P—R4, K—K3; 2. P—R5, K—Q3; 3. P—R6, K—B3; 4. P—R7, K—Kt2; 5. K×P, K×P; 6. K×P and wins by superiority.

On the Exchange—Value of the Pieces

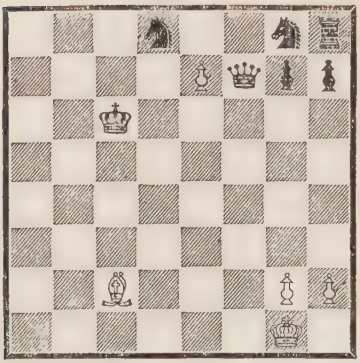
In the course of the contests above described the aggressor may often, if he so chooses, capture hostile men at the price of sacrificing some of his own men. To capture a piece of the enemy and in compensation to give up a piece therefore is called an "exchange." You exchange Bishop for Knight, if your Bishop captures the Knight and is recaptured. You exchange Pawn for Pawn, Queen for Queen, Rook for Rook in the same way. But if you capture Rook for Knight or Bishop, you are considered to have made a good bargain, you have "won the exchange." Some Chess-friends prefer the Knight to Bishop, others the Bishop to Knight and they make exchanges accordingly. Who is in the right? Or is there neither right nor wrong in these proceedings; are they, maybe, under the rule of an incomprehensible hazard?

In the games of most Chess lovers such a Hazard seems to dominate; even though this law of

chance, or whatever it might be, cannot be considered truly incomprehensible, since Psychology may assist us in deciphering it, it is sufficiently difficult of explanation as to balk the human stupidity that we proudly call "intellect." But it is not this difficulty that we are trying to assail at the present. We rivet our attention on the games of the experienced, the thinking, the strong players, preferably the strongest of them, the masters, and among them certain regularities show very plainly. The experience derived from games played between such as deserve the title of masters, during centuries has proven these regularities. Hence, we know that *ceteris paribus* Knight and Bishop are even, either is *ceteris paribus* worth three Pawns, Rook *ceteris paribus* as strong as Knight or Bishop and two Pawns, Queen very nearly as strong as two Rooks or three minor pieces.

The supposition implied in the term "*ceteris paribus*" is, however, of importance. "All other circumstances being equal," that is the meaning of *ceteris paribus*. In strict Logic, the other circumstances are never equal, The supposition is that we consider them of equal weight or import. And the "we" in no wise refers to the inexperienced player. The nearly perfect player—say the master—is he who judges. We, erring mortals, try to guess his judgment. While in this we are doing our level best, we modestly keep him in mind and seek to approach his efficiency and his methods. To leave the *ceteris paribus* out of reckoning would plunge us into the claws of Nonsense that would reduce our proud intellect to blundering romanticism akin to madness. To give an instance, here is a position where a Pawn is stronger than a Knight and a Queen and a Rook.

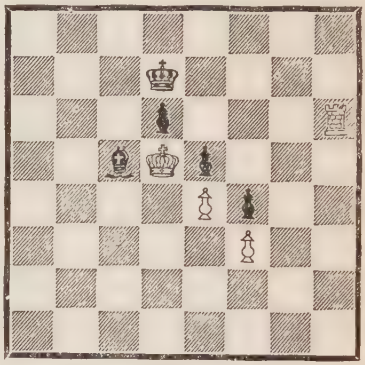
White with the move plays P×Kt, calls for a Knight, says Check, simultaneously attacks Queen, then captures Queen and thereafter the immobile and helpless Rook. Mark the exceeding value of the right to move. Black to move



would have an enormous superiority.

The exchange-values, valid *ceteris paribus,* of which a few are set down above, are therefore always somewhat problematical. For all that, they are to the Chess-player a most needed compass. If he conscientiously follows them, his ship nearly always, even though only after many moves, runs safely into port.

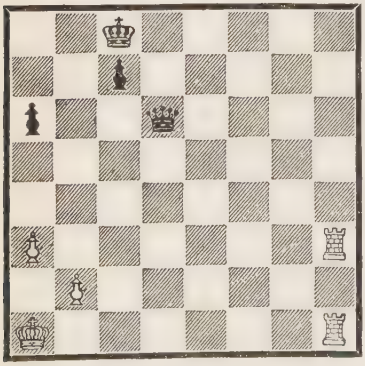
We are not without a method to probe the above values and to discover others. All we have to do is to build simple positions, in which the values under discussion, say Rook against Bishop and Pawn, with due regard to the *ceteris paribus* are set to fight each other and carefully to analyze the course of that fight. Of the application of this method a few examples are here given.



Rook versus Bishop and Pawn. The *ceteris paribus* condition is here fairly fulfilled, both sides having besides two blocked Pawns each. True, the White King has a very advantageous position, but such an advantage can be forced by methodical play as soon as the advantage of Rook versus Bishop and Pawn is conceded. This position represents the final stages of the contest. White has all the initiative, he is the aggressor. He assails the QP twice. It is guarded twice, but by assailing the King White can drive that protection away and thus attain the superiority on Q6. 1. R—R7 ch, K—Q;

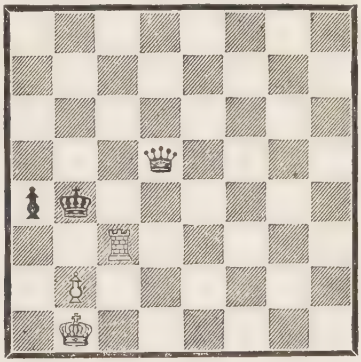
2. K—K6. Thereafter R—Q7 and R×P. The advantage of the "exchange" is abandoned, since Bishop may now capture Rook, but King recaptures and holds now advantage of position in that it attacks the Black Pawns while the hostile King is inactive and must suffer the destruction of its army of Pawns. Then White wins at his leisure.

The Queen is weaker than two Rooks if the hostile King is protected against Checks, otherwise it may be stronger. *Ceteris paribus,* it would appear, the Queen is a trifle weaker than two Rooks.



White plays here R—QB3, then R (R)—QB, thus doubling the Rooks to assail the QBP and winning it. To win the QRP would, it is true, be difficult, because the Rooks have to protect the King against Checks. It is evident, however, that the Rooks have the initiative and that Black's hope is merely to Draw by Perpetual Check.

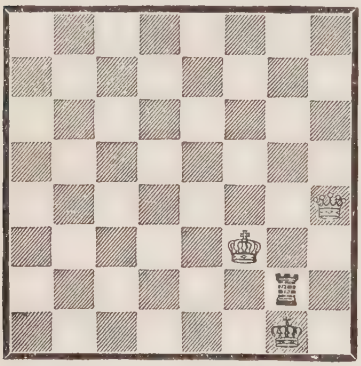
Even one Rook is sufficient to make a hard fight against the Queen, provided that the Castle has not to lend its help to other pieces, for instance, to weak Pawns, but has a little protection from elsewhere to lean upon.



White Draws by moving his Castle from QB3 to QR3 and back to QB3 unless forced to move the King, which clings to the vicinity of its Pawn. Thus White is never in *Zugzwang* and his pieces are never unprotected.

A Castle without any support loses against the

Queen *ceteris paribus.* If it stays under the protection of its King it is at last driven off by *Zugzwang.* The following instance will illustrate sufficiently:



If Black to move, the Rook must move away from the King and soon gets lost by White Checking and attacking Castle simultaneously, thus 1. R—QR7; 2. Q—Kt5 ch, K—R8; 3. Q—R6 ch. The Rook can never go to KR7 on account of the Checkmate by Queen on first row. 3. — — —, K—Kt8; 4. Q—Kt6 ch, K—R7; 5. Q—R7 ch, K—Kt; 6. Q—QKt1 or —, KKt8; Checks and wins the Castle.

If White to move, he can easily manœuvre so as to bring about the same or a similar position with Black to move. For instance, 1. Q—Q4 ch, K—R8; 2. Q—R8 ch, K—Kt8; 3. Q—R4.

It is not difficult to multiply researches of the above type concerning the exchange-value, and such exercises are of exceeding use to the student. What has been said is sufficient to guide him in this work, which I should recommend to him most earnestly.

SECOND BOOK

THE THEORY OF THE OPENINGS

The Chess fraternity had reached an understanding of the above points centuries ago. Proof: the stories dealing with Chess in olden times speak of the above strategems; words that from usage in Chess play have crept into common usage such as to "Check" an opponent, to "Mate" him, to make a "Drawn" game, originate from this sphere of mentality; in olden times a King to whom a son was born at the exact moment that he attacked King and Castle with his Knight called the newly born prince "Skak-Ruk," meaning "Check-Castle"; and this Prince, we are told, became a brave hero. The above considerations and observations are the elements of all Chess strategy, just as intelligible to every Chess-friend, as is his mother-tongue. And five centuries ago these elements embodied the whole of Chess science. But then a novel idea entered into the plan, setting a problem which stirred the Chess fraternity passionately and which even now excites it greatly.

In abstract terms the problem may be stated as follows: how and according to which rules must the pieces from the initial position, where they stand ineffective and obstructing, be marched into efficient battle array?

For hundreds of years Chess players had started their games in a happy-go-lucky fashion. After a few such chance moves, complications arose and in these complications skill and sagacity were displayed; they considered that the start of the game, compared to the importance of the hand-to-

hand fight which ensued afterwards, was insignificant. Then one day some genius, now unknown to us, began to pay attention to the different ways of opening the game. And if he has done no more than what probably he only accomplished, namely, to record some of the methods of starting the game and to designate these "Openings" by the names of the eminent players who preferred them, his performance was most estimable. Suddenly, in the fifteenth century, we find Openings provided with well-known names and analyzed in books written to that end, and peculiar terms are coined and introduced such as "Gambit" or "Giuoco Piano." Furthermore, from that day the problem of Openings becomes the point upon which all attention is centred and remains so, one may say, even to the present day.

To visualize the beginning of this evolution we may surmise that at an ancient date, when players of original talent, whom to-day we would call "natural" players, predominated over all others, some unknown genius, with a penchant for collecting information, made notes of the beginnings of good games, compiled them, classified them, and exhibited his work to a few friends. As a natural consequence, some of the industrious and intelligent learners would, in the first dozen moves, overcome superior players of that day, by employing the tactical manœuvres gleaned from the manuscript of their compiler-friend. One can imagine the surprise of spectators and the wrath of the defeated masters as they observed newcomers, without natural talent, waging a strong fight purely with the aid of a book of compiled information.

Their wrath evaporated however, but the cause of it endured. Since those days we have continued to have compilers of "variations," players who fight according to the book, and those with natural talent who, however, can no longer climb to the summit.

There is justification for the compiler. But can

a player hope to become a master merely by studying a compilation? No. That were possible if the number of the different lines of play were small. In Chess, however, that number, no matter how critically one may select and how many feeble lines of play one may reject, goes into many millions. The brain cannot encompass them by a process of mere compilation. One must therefore search for rules, laws, principles capable of comprising within its compass the result of a thousand and of ten thousand different variations.

That, naturally, has been done. The process is common to all investigation which aims at comprehending a bulk of matter too large to be comprehended in detail. Probably, the players with natural talent thus tried to offset the efforts of book players. In the eighteenth century they announced their first rule: "*Sortez les pièces*"—"Get the pieces out." The meaning of this brief sentence is clear. The pieces obstruct each other in their initial position, the Chess-board in the middle is unoccupied, let the pieces get out so as to obtain dominance over a fair share of the unoccupied territory. And let the pieces fight the opponent in his endeavour to lay his hand on too much of that territory. And, if you have mobilized your pieces sooner than he, assail him quickly, before he can throw his undeveloped and therefore inefficient force into the action.

It took a hundred years before a new rule was announced. Anderssen, the winner of the first International Tournament, that of London, 1851, said: "Move that one of your pieces, which is in the worst plight, unless you can satisfy yourself that you can derive immediate advantage by an attack." One may guess the reasons for this rule. If you cannot successfully carry through an ambitious enterprise, it is sufficient to get your house into order and to improve the worst spots. In the initial position the KP, the QP, the two Knights occupy the weakest positions, because they obstruct the most;

hence, Anderssen's rule points out the necessity of moving these four men from their initial positions. But later the same rule applies again and again.

A few decades went by, tournaments became of frequent occurrence, and the masters, coming together oftener than before, evolved a "public opinion." That tended towards the rule: Avoid the moves of Pawns in the Opening as far as possible. The distrust of Pawns moves was founded on experience in tournament play. If one was worsted in the Opening, one could almost invariably point to a Pawn move as the original offence. The reason is that time is valuable in Chess as it is everywhere else. There are Pawn moves that are effective, for instance, such as lay hold on important points in the centre of the board or remove an obstruction; but there are very many Pawn moves that really are not effective. Distrust a Pawn move, examine carefully its balance sheet: this was the sentiment of the masters a few decades after 1851, and, with slight modifications, this sentiment is still very strong and likely to last unchanged.

I have added to these principles the law: Get the Knights into action before both of the Bishops are developed. The advantage obtained in following this law is certainly not great, yet it is distinctly perceptible.

By means of rules, laws, principles of the above kind, players with natural talent could dispense with compilations and the memorizing of them. But games played by them were again and again analysed and compiled and memorized, so that at last, no matter how they tried to vary from the "book," they had to play against themselves, and, of course, they could not successfully do that. All of which shows that nobody can wholly escape the dire necessity of compiling variations and of examining and memorizing them. And therefore such a compilation, though a brief one, belongs in a Manual of Chess.

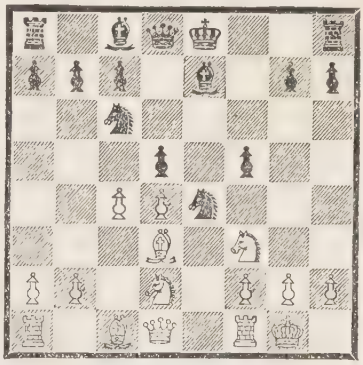
Here follows a collec-

tion of variations essential in Opening play. They are selected from the million of possibilities as possessing character, importance, and value as instruction to a marked degree. A number of variations are slightly indicated, some only hinted at, so as to provide the reader with matter for his own research and to accustom him to independent judgment and to initiative.

The Russian Game or Petroff

1. P—K4, P—K4; 2. Kt—KB3, Kt—KB3; Black replies to the attack on his KP by counter-attacking the White KP. 3. Kt×P, P—Q3. It would not be advisable to answer with 3. Kt×P immediately, viz.: 4. Q—K2, Q—K2; 5. Q×Kt, P—Q3; 6. P—Q4, P—KB3; 7. Kt—QB3 with an obvious advantage. 4. Kt—KB3, Kt×P; 5. P—Q4, P—Q4. Now White wants to drive off the Black KKt. Black will fight to maintain it in its position. 6. B—Q3, Kt—QB3. Rather faulty would be 6. B—Q3; 7. Castles, B—KKt5; 8. P—QB4, Castles; 9. Kt—QB3, and White has the superiority in the centre. 7. Castles. To bring the King into safety before the centre by exchange of Pawns is opened to the officers. 7. — — —, B—K2; 8. QKt—Q2. The Knight avoids B3 so as to keep the QBP mobile. 8. P—B4; 9. P—B4.

Position after the ninth move of White.



9. — — — B—K3

If Kt—Kt5, White retreats B—Kt.

10. P×B B×P
11. R—K — — —

White has attained his object of driving off Black's Knight on K5. But White may also continue

10. R—K P×P
11. Kt×Kt P×B
12. Kt—B5 B—Q4
13. B—Kt5 with attack.

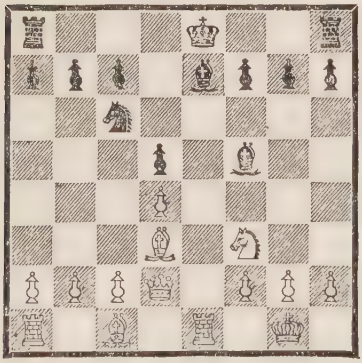
Again

9.——— Kt×Kt
10. B×Kt Castles
11. Q—Kt3, and White has the best of it.

All in all, the early advance of the KBP does not seem advisable.

8. ——— B—KB4
9. R—K Kt×Kt
10. Q×Kt ———

Position after the tenth move of White



Black may here play B×B or B—KKt5. White has retained the advantage of the first move, no more. As an instance, 10. B×B; 11. Q×B, 0—0; 12. B—Q2, B—B3; 13. Kt—K5. Or else 10. B—Kt3; 11. Kt—K5; or 10. B—Kt5; 11. Kt—K5. Inadvisable seems 10. Q—Q2 because of 11. B—Kt5.

Returning again to the main variation, let Black retreat his advanced post.

8. ——— KKt—B3
9. P—B3 Castles
10. Kt—K5

And now White will fortify his advanced Knight or force Black to exchange it and will then be able to recapture with QP and to assail the adverse King by a mass of Pawns. White has the initiative. White may also follow another plan. 3. Kt×P, P—Q3; 4. Kt—KB3, Kt×P; 5. Q—K2, Q—K2; 6. P—Q3, Kt—KB3; 7. B—Kt5, Q×Q ch (or B—K3, or QKt—Q2); 8. B×Q, Kt—Q4. A very complicated Ending will ensue, where the minor pieces predominate.

A principal variation, where White tries for too much

5. P—Q4 P—Q4
6. B—Q3 Kt—QB3
7. Castles B—K2
8. R—K B—Kt5

Black can reply by counter-attack. If 9. B×Kt, P×B; 10. R×P, B×Kt; White cannot reply

P×B on account of 10. P—KB4; (11. R—B4? Castles; 12. P—Q5, B—Kt4 and regains at least his P).

9. P—QB3 P—B4
10. P—QB4 B—R5

Black obtains counter-attack, since White has made too many Pawn moves.

11. B×Kt QP×B
12. P—Q5 Castles

with advantage rather for Black.

The Hungarian Game

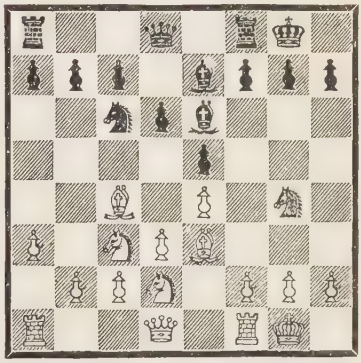
1. P—K4 P—K4
2. Kt—KB3 Kt—QB3
3. B—B4 B—K2
4. Kt—B3 Kt—B3
5. P—Q3 P—Q3
6. P—QR3 ———

in order to guard the QB against exchange by Kt—QR4.

6. ——— B—K3
7. B—K3 Castles
8. Castles Kt—KKt5
9. Kt—Q2 ———

White predominates on Q5. Or else 8. P—Q4; 9. P×P, Kt×P; 10. Q—Q2. White is well developed.

Position cfter the ninth move of White



Philidor's Opening

1. P—K4 P—K4
2. Kt—KB3 P—Q3
3. P—Q4

If the White pieces are to penetrate into the centre, it is necessary to force the Black KP to submit to exchange.

3. ——— P—KB4

A bold answer, to get the White KP out of the way.

4. B—QB4 ———

White retaliates by aiming against the Black King which will have difficulty to obtain a safe position.

4. ——— P×P

Black insists on form-

ing a mass of Pawns in the centre.

5. Kt×P ———

White destroys the mass of Pawns by giving up a piece in order to assail the King.

5. ——— P×Kt

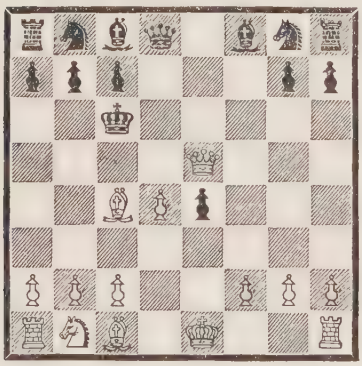
There is no help for it, since Kt—B7 as well as Q—R5 ch are threatened.

6. Q—R5 ch K—Q2

Of course, if 6. P—K Kt3; 7. Q—K5 ch gains the Black KR.

7. Q—B5 ch K—B3
8. Q×P ———

Position after the eighth move of White



Black will not be able to secure his King except at great expense. For instance, 8. P—QR3; 9. B—K3, Kt—KB3; 10. Kt—B3 (threatening P—Q5 ch), B—KKt5; 11. P—KR3, B—Q3; 12. Q—QR5 (threatening B—Kt5 ch), P—QKt3; 13. Q—R4 ch, P—Kt4; 14. Kt×KtP.

The sound plan for Black is not counter-attack but patient defence.

3. ——— P×P
4. Kt×P ———

Also Q×P may be played, since the Queen cannot be easily driven from this strong post. If 4. Kt—QB3; 5. B—QKt5.

4. ——— Kt—KB3
5. Kt—QB3 B—K2
6. B—K2

With the intention of advancing P—KB4, thus to lay hold on point K5 and to strengthen the points K4, Q5 later on by KB—B3.

6. ——— Kt—B3
7. 0—0 0—0
8. P—B4 R—K
9. B—B3 B—Q2

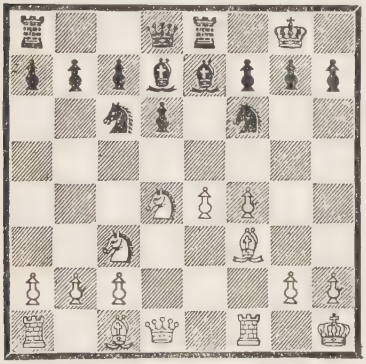
The threat of White was 10. Kt×Kt followed by 11. P—K5.

10. K—R

As preparation for P—QKt3, B—Kt2 which at present would be venture-

some because of the reply 10. P—Q4; 11. P×P, B—QB4; 12. P×Kt, B×P; 13. Kt—K2, B×B followed by R×Kt or similar lines of play.

Position after the tenth move of White



White has the Initiative

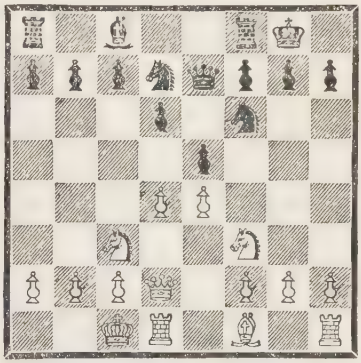
If Black tries to keep his KP in its place on K4, the variation of Hanham results.

1. P—K4 P—K4
2. Kt—KB3 P—Q3
3. P—Q4 QKt—Q2

If 3. Kt—QB3; 4. P×P, Kt×P; 5. Kt×Kt, P×Kt; 6. Q×Q ch, K×Q. The Black King is not well placed.

4. B—KKt5 B—K2
5. B×B Q×B
6. Kt—B3 KKt—B3
7. Q—Q2 Castles
8. Castles

Position after the eighth move of White



White has gained in space, but the position of Black presents few assailable points.

Another important variation of Hanham's defence.

4. B—QB4 P—QB3

To secure the point Q4 and to obtain mobility for the Queen.

5. B—KKt5 Q—B2

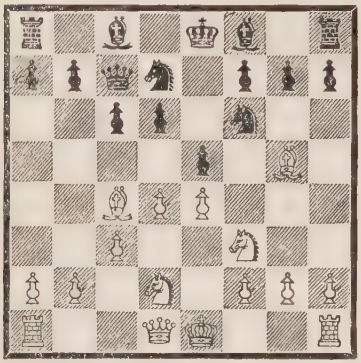
If 5. Q—Kt3; 6. B—Kt3, and the Black Queen stands somewhat exposed.

6. P—QB3 Kt—KB3

To gain a Pawn move by 6. P—KR3; 7. B—R4 seems hardly to the point, since the Pawn, at least for the present, seems better left at home.

7. QKt—Q2 ———

Position after the seventh move of White



It will not be easy for Black to institute a counter-attack. True, a certain menace might develop in P×P and attack on KP or by the hazardous manœuvre P—KR3 followed by P—KKt4.

The Prussian Opening

1. P—K4 P—K4
2. Kt—KB3 Kt—QB3
3. B—B4 Kt—B3
4. Kt—Kt5

The idea of this move which sacrifices development in the interest of attack is to disturb the development of Black by assailing the weakest point in the Black camp, KB2.

4. ——— P—Q4
5. P×P ———

That the attack of White is reasonable appears from the consequences of 5. ———, Kt×P. Then White may obtain an advantage by the sacrifice 6. Kt×P, K×Kt; 7. Q—B3 ch, K—K3; 8. Kt—B3, Kt—K2; 9. P—Q4, P—B3; 10. B—KK5, soon to be followed by Castling Queen's side. Black cannot get his King into safety, the White Rooks very soon become active, for instance, 10. P×P; 11. 0—0—0, P×Kt; 12. KR—K ch, K—Q2; 13. KB×Kt, P×P ch; 14. K—Kt. Or 10. P—KR3; 11. QB×Kt, B×B; 12. 0—0—0, KR—B; 13. Q—K4. Or else, 8. Kt—Kt5; 9. Q—K4, as recommended by Leonhardt, 9. P—B3; 10. P—Q4. The sacrifice of the piece against some Pawns, in view of the insecure position of several of the Black pieces, appears to be well founded.

5. ——— Kt—QR4

to retain attack Black abandons a Pawn for the present.

6. B—Kt5 ch P—B3

To hold on to the at-

tack. If 6. B—Q2; 7. Q—K2.

7. P×P P×P
8. B—K2 P—KR3
9. Kt—KB3 P—K5
10. Kt—K5 ———

The Knight wants to stay in the centre supported by the White Pawns. White has nothing to fear from 10. Q—Q5; 11. P—KB4, B—QB4; 12. R—KB, since then the White Pawns will soon drive the Black pieces off with P—B3, P—Q4 or P—QKt4.

10. ——— B—Q3
11. P—Q4 Q—B2
12. B—Q2!

Thus White takes advantage of the bad position of Black Knight on QR4. If 12. B×Kt; 13. P×B, Q×P; 14. B—QB3; White has an excellent position.

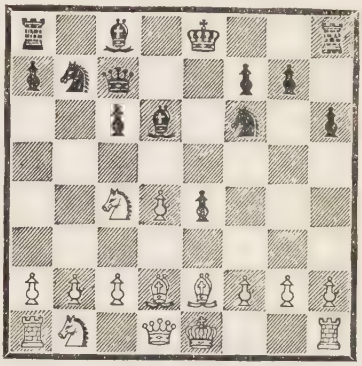
12. ——— Kt—Kt2
13. Kt—B4 B×P
14. B—K3 B—B5
15. Kt—B3 ———

A position full of life. White has an advantage in development.

Black may follow another line of attack.

5. ——— Kt—Q5

Position after the thirteenth move of White



The Knight goes into the centre and therefore renounces immediate attack against the White KB.

6. P—QB3 P—QKt4!

The Knight defends its good post. If it gives way at once, White proceeds with P—Q4.

7. B—KB ———

The precious KB does not desire to be exchanged for the exposed Black Knight (Leonhardt).

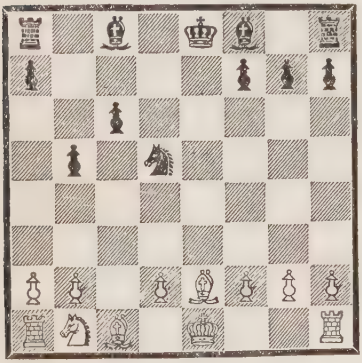
But 7. P×Kt, P×B; 8. P×P, Q×P; 9. Castles, B—Kt2; 10. Kt—KB3, Kt—Q2; 11. Kt—B3 is not without merits.

7. ——— Kt×P
8. P×Kt Q×Kt
9. P×P Q×P ch

10. Q—K2 Q×Q ch
11. B×Q P—QB3

A difficult End Game, where White has probably a slight advantage.

Position after the eleventh move of Black



Continuations where White instead of making an immediate attack is satisfied with placid development, are numerous. One is 4. P—Q3, leading up to a firm but unaggressive position. More energetic is P—Q4. After

4. P—Q4 P×P
5. Castles Kt×P
6. R—K P—Q4
7. B×P Q×B
8. Kt—B3

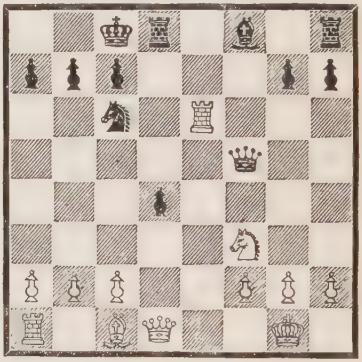
Black best secures his Queen in placing it far out of the reach of minor pieces.

8. ——— Q—QR4
9. Kt×Kt B—K3
10. Kt(K4)—Kt5 Castles

Not Q—Q4 on account of Kt×BP.

11. Kt×B P×Kt
12. R×P Q—KB4

Position after the twelfth move of Black



Black has a sound development. As an instance of what might follow. 13. Q—K2, B—Q3; 14. B—Kt5, R—B; 15. R—Q, P—KR3; 16. B—B, K—Q2; 17. R—K4, R—K; 18. R×R, R×R; 19. Q—Q3, Q×Q; 20. R×Q, Kt—Kt5; 21. R×P, Kt×BP; whereupon Black has the initiative on the Queen's side.

The Centre Gambit

1. P—K4 P—K4
2. P—Q4

Black will defend the KP most simply by capturing the assailant-Pawn.

2. — — — P×P
3. Q×P — — —

The early exposure of the Queen allows Black to gain a move by attacking it.

3. — — — Kt—QB3
4. Q—K3 — — —

The Queen might also go to QR4, but on K3 it has better opportunities for attack on the King's side.

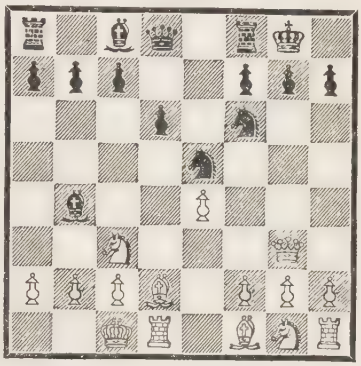
4. — — — Kt—B3
5. Kt—QB3

White must not attack prematurely as, for instance, by 5. P—K5, Kt—KKt5; 6. Q—K4, P—Q4!; 7. P×P in passing, B—K3, and Black is so well developed that the Pawn minus is more than compensated for.

5. — — — B—Kt5
6. B—Q2 0—0
7. 0—0—0 P—Q3
8. Q—Kt3 Kt—K4

Black menaces now B×Kt followed by Kt×P, also Kt—KR4. All in all, he is well prepared for the ensuing struggle.

Position after the eighth move of Black



White can play a veritable Gambit—the above line of play is one in name only—by abandoning his Pawn for the time being.

3. P—B3 P—Q4

To capture the Pawn would develop White so rapidly as to give him sufficient compensation for the loss in material.

4. KP×P Kt—KB3
5. Q×P Q×P
6. Kt—B3 Kt—B3

Black is well developed.

King's Bishop's Opening

1. P—K4 P—K4
2. B—QB4 Kt—KB3

Black develops aggressively.

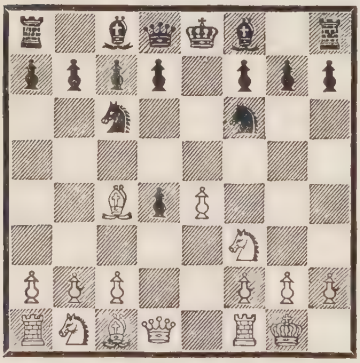
3. P—Q4 Kt—B3

Black now develops while defending at the same time. But also P×P may be played, to reply to P—K5 with P—Q4.

4. Kt—KB3 ———

With 4. P×P, QKt×P; 5. B—Kt3, B—B4; 6. P—KB4, QKt—Kt5; 7. P—K5, Kt—B7; 8. Q—K2, Kt—Kt, White brandishes his sword in vain and gets hurt himself.

4. ——— P×P
5. 0—0



This position can arise in a variety of ways, leads to a variety of continuations, and is therefore of consequence.

Black may choose between B—B4, which allows the attack of Max Lange that is treated under this heading later on and between Kt×P, that has been treated of in the section of the Prussian game. Also P—Q3 or B—K2 are good enough to develop Black, for instance, 5. B—K2; 6. P—K5, KKt—Kt5; 7. R—K, P—Q3; 8. P×P, Q×P; 9. P—KR3, KKt—B3; or 6. R—K, P—Q3; 7. Kt×P, Castles, whereupon Black is well enough developed.

White may, of course, choose a slow development, for instance, by 3. P—Q3, Kt—B3; 4. Kt—QB3, B—Kt5; 5. Kt—K2, P—Q4; 6. P×P, Kt×P; 7. 0—0, B—K3; but then Black has no difficulties to overcome.

Max Lange's Attack

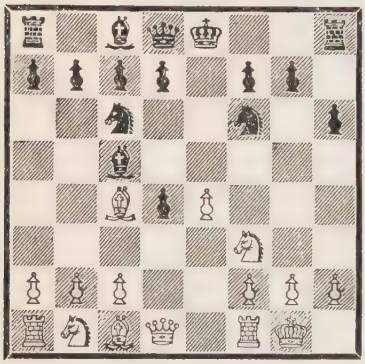
1. P—K4 P—K4
2. Kt—KB3 Kt—QB3
3. P—Q4 P×P
4. B—B4 Kt—B3
5. 0—0 B—B4

Black tries to maintain the advantage of the Pawn plus, White aims at throwing the pieces of Black into disorder.

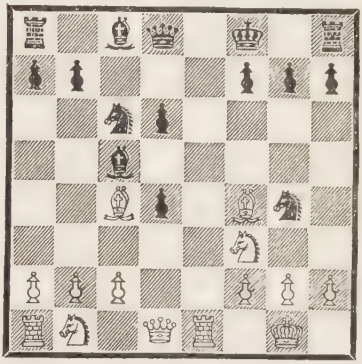
6. P—K5 P—Q4

This counter-attack develops QB and Queen but abandons the King's side. Steinitz, consequently, proposed 6. Kt—Kt5. If

Position after the fifth move of Black



Position after ninth move of Black in variation of Steinitz



White, analysing superficially, then tries an impetuous attack, the weak troupe of the aggressor is soon repulsed, viz., 7. B×P ch, K×B; 8. Kt—Kt5 ch, K—Kt; 9. Q×Kt, P—Q4; 10. P—K6, Q—B3. Again 7. P—KR3, KKt×KP; 8. Kt×Kt, Kt×Kt; 9. R—K, P—Q3; 10. P—KB4, P—Q6 ch; 11. B—K3, P×P; 12. Q×P, Q—R5; 13. Q—B2, Q×Q ch; 14. B×Q, B×B ch; 15. K×B, B—K3. Black has no difficulty in overcoming such premature assaults and thereby gaining an advantage. The right plan for White is to play safely. 7. B—B4. Now P—KR3 is menaced. Hence 7. — — —, P—Q3; 8. P×P, P×P; 9. R—K ch, K—B.

10. P—KR3 Kt—KB3
11. QKt—Q2 B—B4
12. Kt—Kt3 Q—Kt3

The possibilities are numerous. White can hardly claim an advantage.

The attack of Max Lange is provoked by Black's sixth move. 6. P—Q4.

7. P×Kt P×B
8. R—Kt B—K3

Black may answer K—B but the King remains there exposed a long time, for instance, after 9. B—KKt5. The strategy of Black should be to try for safety and counter-attack by means of Castling Queen's side.

9. Kt—Kt5 — — —

If 9. P×P, R—KKt; 10. B—Kt5, B—K2; 11. B×B, Q×B; 12. Kt×P, R—Q; 13. P—QB3, R×P; Black is well developed. 14. Q—R4?, K—B! whereupon the KKtP is weak. After the Knight move, on the contrary, the development of Black is hampered, since 10. Kt—B followed by 11. Q—R5 ch winning the Bishop is a menace. By this threat White retains the attack.

9.	———	Q—Q4
10.	QKt—B3	Q—B4
11.	Kt—K4	B—B

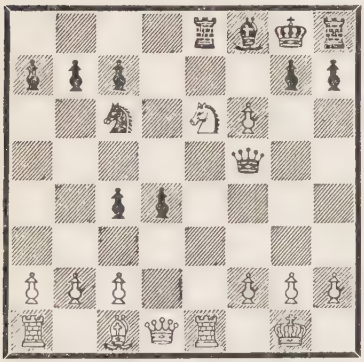
The right move since the King's wing needs support. If B—Kt3, the Queen's wing of Black remains very strong, but at the expense of giving up resistance on the King's side, wherefore the Black King then cannot obtain a safe post. White would reply to 11. B—Kt3 by 12. P×P, R—KKt; 13. P—KKt4, Q—Kt3; 14. Kt×B, P×Kt; 15. B—Kt5, thus preventing Castling Queen's side and forcefully menacing Q—B3. A celebrated game White: Marshall; Black: Dr. Tarrasch, took the following course, 11. Castles Queen's side; 12. Kt×QB, P×Kt; 13. P—KKt4, Q—K4; 14. P×P, KR—Kt; 15. B—R6, P—Q6; 16 P—QB3, P—Q7; 17. R—K2, B—Kt3; 18. K—Kt2. In the long run the Black Pawn on Q7 is untenable. The Knight on K4, soon supported by P—B3, dominates the centre. Therefore, the retreat of the Bishop 11. B—B sq is well founded. Apparently 12. P—KKt4 refutes the move, but in reality no. Black would refute the attempted refutation by 12. Q×P ch; 13. Q×Q, B×Q; 14. P×P, B×P; 15. Kt—B6 Double Check, K—B; 16. Kt×B, P—KR4! Taken all in all, White can hardly do better than

12.	Kt×BP	K×Kt
13.	Kt—Kt5 ch	K—Kt
14.	Kt×B	R—K

more forceful than Q×P.

The attack has eased off, essentially on account of the strong position of the Black Queen. The game approaches the status of an Ending where the Kings are less objects of attack than pieces of aggression, and possibly Black may claim an advantage.

Position after the fourteenth move of Black



The English Opening

1. P—K4 P—K4
2. Kt—KB3 Kt—QB3
3. P—B3 — — —

Black will do best to attempt neither gain of a Pawn nor to sacrifice a Pawn, but rather to strive for continued development.

3. — — — Kt—B3
4. P—Q4 Kt×KP

Now P—Q4 is possible; hence, White is forced to attempt a counter-move.

5. P—Q5 Kt—Kt

The Knight must not go to K2 where it would block Bishop and Queen.

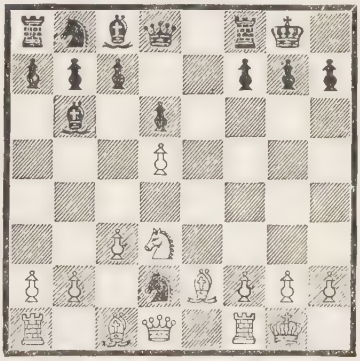
6. Kt×P — — —

Or else 6. B—Q3, Kt—B4.

6. — — — B—B4
7. Kt—Q3 B—Kt3
8. B—K2 0—0
9. 0—0 P—Q3
10. Kt—Q2 Kt×Kt

The Knight is captured, because it threatens to exchange the valuable KB via QB4.

Position after the tenth move of Black



Black will now complete his development by Kt—Q2, R—K, Kt—B.

Black is by no means restricted to the above line of play. He may, for instance, very well play

4. — — — P×P
5. P—K5 — — —

Or 5. P×P, P—Q4, whereupon Black is secure.

5. — — — Kt—Q4

5. — — — Kt—K5 would be speculative, not to say hazardous. 6. Q—K2, P—B4; 7. P×P in passing, P—Q4. Still, White's task is by no means simple. For instance, 8. KKt—Q2, Q×P; 9. P—B3, P—Q6; 10. Q—K3, Q—Kt4 and White has had his trouble for next to nothing.

6. P×P B—Kt5 ch
7. QKt—Q2 P—Q3
or 6. — — — P—Q3
7. Kt—B3 B—K3
8. B—QKt5 B—K2
9. P×P P×P

All in all, the difficulties that Black encounters in this Opening are not considerable.

The Vienna Opening

1. P—K4 P—K4
2. Kt—QB3 — — —

The best reply, according to the rules laid down above, would seem to be

2. — — — Kt—KB3
3. B—B4 Kt×P

Now 4. B×P ch is not to be recommended, because White, after giving up his developed pieces, cannot follow up the attack; viz.: 4. K×B; 5. Kt×Kt, P—Q4. Also with 4. Kt×Kt, P—Q4; 5. B—Q3, P×Kt; 6. B×P, Kt—Q2; Black has rather the best of it.

4. Q—R5 Kt—Q3
5. Q×KP ch — — —

If 5. B—Kt3, Black has the choice between safe development with 5. B—K2 and an attempt at a promising attack with 5. Kt—B3; 6. Kt—Kt5, P—KKt3; 7. Q—B3, P—KB4; 8. Q—Q5, Q—K2; 9. Kt×BP ch, K—Q; 10. Kt×R, P—QKt3.

5. — — — Q—K2

In the ensuing End Game, White has the advantage in mobility but hardly sufficient objects of attack.

A variation often employed by Mieses strengthens the pressure on the point Q5 as follows:

3. P—KKt3 P—Q4
4. P×P Kt×P
5. B—Kt2 Kt×Kt
6. KtP×Kt Kt—B3

In this way Black gets over the danger of having his QP shut in and has now a fair development. Again

5. KKt—K2 Kt—QB3
6. B—Kt2 B—K3
7. 0—0 Q—Q2

Black threatens Castling Queen's side and to institute an attack against the White King by advancing P—KR4—KR5. Black has a promising game.

White may try to get the Black KP out of the way.

3. P—KB4 P—Q4
4. P×KP Kt×P
5. Q—B3 Kt—QB3

Black defends by counter-attack. If 6. Kt×Kt Black counters with Kt—Q5.

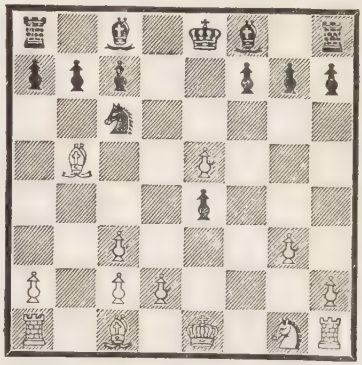
6. B—Kt5 Kt×Kt
7. KtP×Kt Q—R5 ch

Placid development 7. B—K2; 8. P—Q4, 0—0; 9. B—Q3, P—KB3; 10. Q—R5, P—KKt3; 11. B×P, P×B leads to Draw by Perpetual Check.

8. P—Kt3 Q—K5 ch
9. Q×Q P×Q

Black threatens 10. B—Q2 followed by Kt×P. A difficult position, where Black need not fear to be at a disadvantage.

Position after the ninth move of Black



The Scotch Opening

1. P—K4 P—K4
2. Kt—KB3 Kt—QB3
3. P—Q4 — — —

The idea of this Opening is to open the centre to the pieces as soon as possible.

3. — — — P×P

Thus, it is almost obvious, the question of how to protect the KP is most readily answered.

4. Kt×P Kt—B3
5. Kt—QB3 B—Kt5

It is not so easy now to guard the KP. For instance, 6. P—B3?, 0—0 and soon P—Q4.

6. Kt×Kt KtP×Kt
7. B—Q3 — — —

Or 7. Q—Q4, Q—K2; 8. P—B3, P—QB4; 9. Q—B2 (not Q—K3 because of the impending P—Q4—Q5), Castles; 10. B—Q2, P—Q4. Black is well developed.

7. ———	P—Q4
8. P×P	———

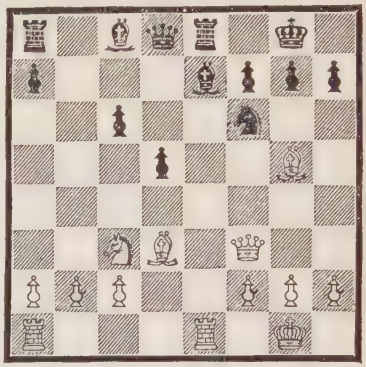
Not 8. P—K5 which would be premature as an old game proves: 8. Kt—Kt5; 9. 0—0, B—QB4; 10. P—KR3, Kt×P; 11. R—K, Q—B3; 12. Q—K2, 0—0; 13. Q×Kt, Q×P ch; 14. K—R, B×P; 15. P×B, Q—B6 ch; 16. K—R2, B—Q3 and wins. True, 10. P—KR3 is inferior, but also 10. B—KB4, P—Kt4; 11. B—Kt3, P—KR4; 12. P—KR3, P—R5; 13. B—R2, Kt×B; 14. K×Kt, B—Q5; 15. Q—K2, P—Kt5; 16. P×P, Q—Kt4 leaves the initiative to Black.

8. ———	P×P
9. 0—0	0—0
10. B—KKt5	P—B3

White has now some attack, Black, in compensation, a fine Pawn in the centre.

11. Q—B3	B—K2
12. R—K	R—K

Position after the twelfth move of Black



Black will be able to drive the advanced White pieces off and to build up a firm position, for instance, 13. Q—Kt3, Kt—R4; 14. Q—R4, B×B; 15. Q×Kt, P—KR3.

The Opening takes a wholly different turn if White attempts to delay Black's Castling. To that end he must forego furthering his own development by Kt—QB3 and harass Black as much as possible.

5. Kt×Kt	KtP×Kt
6. B—Q3	———

The sudden assault 6. P—K5 would fail if Black keeps cool. Black replies 6. Q—K2; 7. Q—K2, Kt—Q4. If White continues in the same hazardous style, 8. P—QB4, B—R3;

9. P—B4, Black obtains the advantage by Q—Kt5 ch. If White slows down, Black can placidly proceed with his development, say with P—Q3, B—Q2, Castling Queen's side, or perhaps P—KKt4 and B—KKt2, disturbing the opponent on his part.

6. ——— P—Q4
7. Q—K2 B—K2
8. P—K5 Kt—Q2

To push 9. P—K6, whereupon Kt—B3, causes, of course, no inconveniences to the opponent.

9. 0—0 0—0

so as to reply to 10. P—KB4 with P—KB4. Black stands prepared.

While these variations are not unsatisfactory to the second player, he may try to obtain even more than above by assuming the aggressive at once.

4. ——— B—B4
5. B—K3 ———

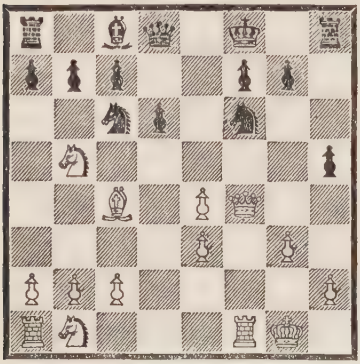
The impertinent attempt 5. Kt—B5 can be punished by P—Q4; 6. Kt×P ch, K—B; 7. Kt—B5, P×P; 8. Q×Q ch, Kt×Q; 9. Kt—Kt3, P—B4; and Black is better developed than White.

5. ——— Q—B3
6. P—QB3 ———

Instead of this defensive move Blumenfeld has proposed the attacking move 6. Kt—Kt5. Obviously, White thereby gets his KP doubled so that the point K5 becomes easily accessible to the opponent. Black will first of all exchange the Bishops 6. B×B; 7. P×B, then weaken the points KR6 and KB6 by 7. Q—R5 ch; 8. P—Kt3 and finally defend his QBP with 8. Q—Q. Now White will resume the attack with 9. Q—Kt4, bearing down upon the KKtP which has to serve as protector of the KKt that is bound to establish itself on KB3. A good and safe reply to this is 9. K—B. Now 10. Q—B4, P—Q3; 11. B—B4, Kt—B3; 12. 0—0, P—KR4! which provides the needed outlet for the KR while it threatens to engage the White KtP by P—R5 and thus to enlarge the scope of the Rook still further.

Black is well developed. After

Position after the twelfth move of Black in the Blumenfeld variation



13. Kt—QB3 Kt—K4
14. B—Kt3 P—B3
15. Kt—Q4 P—R5

the task of White would be a hard one.

The main play proceeds

6. ——— KKt—K2

Now 7. B—QB4 is not to be recommended, because Black counters by Kt—K4. The aim of Black to advance P—Q4 is hard to be prevented.

7. B—K2 P—K4
8. B—B3 B×Kt
9. P×B P×P

thus isolating the QP which will soon be a target for a Black Rook.

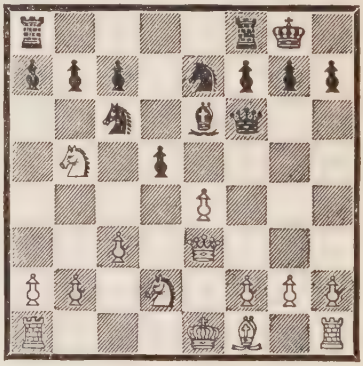
Paulsen proposed as preparatory to Kt—Kt5

7. Q—Q2 P—Q4
8. Kt—Kt5 B×B
9. Q×B Castles

Black sacrifices the BP with good reason. 10. Kt×BP, R—QKt; 11. Kt×QP?, Kt×Kt; 12. P×Kt, Kt—Kt5! with terrible threats against the exposed White King. Better 11. Kt—Q2, P×P; 12. Kt×P, Q—K4; 13. Kt—Kt5, Kt—B4; 14. Q—K2, P—QR3; 15. Kt—R3, P—QKt4. The sacrifice of the Pawn is manifestly justified.

10. Kt—Q2 B—K3

Position after the tenth move of Paulsen's variation



In view of the splendid development of Black, no danger threatens from the attack of the Knight against the QB7. White will have his hands full to maintain the balance.

Again, another turn is given to the Opening if White defers or foregoes

altogether the recapture of the Pawn he has offered.

4. B—B4 B—B4

The move 4. Kt—KB3 leads to the Max Lange attack or the Prussian game, as above outlined.

5. P—B3 — — —

To attack at once before additional force is brought into play would be rather weak, even though a Pawn may thus be regained 5. Kt—Kt5, Kt—R3; 6. Kt×BP, Kt×Kt; 7. B×Kt ch, K×B; 8. Q—R5 ch, P—Kt3; 9. Q×B, P—Q4! whereby Black assumes the aggressive 10. P×P, R—K ch. If 11. K—B, P—Kt3. White is in very bad shape.

5. — — — P×P

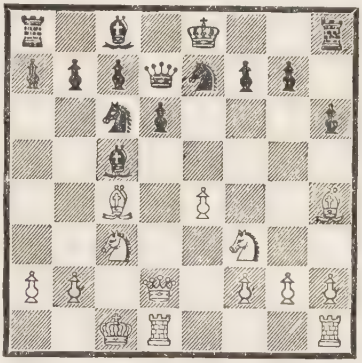
Instead of this Black can decline the proffered bait and proceed with 5. Kt—KB3 turning into a main line of play of the Giuoco Piano. But to accept a sacrifice and see the attack through is also good strategy.

6. Kt×P P—Q3
7. B—KKt5 Q—Q2

Black must safeguard the point KB2

8. Q—Q2 P—KR3
9. B—R4 KKt—K2
10. 0—0

Position after the tenth move of White



The task for Black is no easy one. One of the possibilities runs as follows:

10. — — — Kt—Kt3
11. B—KKt3 P—R3
12. Kt—Q5 P—Kt4
13. B—Kt3 B—Kt2
14. K—Kt 0—0—0

15. R—B

It would be difficult to foretell the chances of the fierce combat that is evidently approaching.

The King's Gambit

1. P—K4 P—K4
2. P—KB4 ———

The intention of the proffered sacrifice is to remove the Black KP from its strong post and to open the KB file to the Castle.

2. ——— P×P
3. Kt—KB3 ———

To hinder the Check of the Black Queen.

3. ——— P—KKt4

To hold fast to the Pawn plus.

4. P—KR4 P—Kt5
5. Kt—K5 P—Q4

Black having many Pawns at stake must strive for rapid development so as to be able to strike hard blows with his pieces.

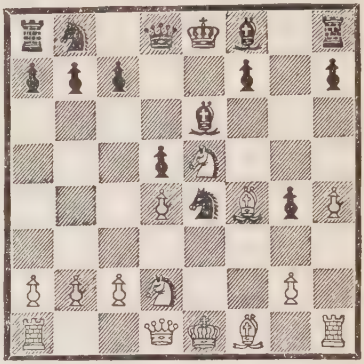
6. P—Q4 ———

White also must get quick action.

6. ——— Kt—KB3
7. B×P Kt×P
8. QKt—Q2 B—K3

Herewith Black guards the weak Pawn KB2 and fortifies himself.

Position after the eighth move of Black



White may regain the Pawn but only at the expense of giving up his advance in development.

9. Kt×Kt P×Kt
10. Kt×P B—Q3!

Striking the vulnerable spot of White KKt6. Or else

10. B—B4 B×B
11. Kt×B Kt—B3
12. P—Q5 Kt—Kt5
13. Kt—K3 B—B4
14. P—QR3 B×Kt
15. B×B Kt×P
16. Q—Q4 0—0
17. B—R6 Q—B3
18. Q×Q Kt×Q
19. B×R K×B
20. KR—B Kt—Q4 or K—K2

Black holds on to his two Pawns for the exchange though the two

Rooks with best play will be able to Draw. And again

12. P—B3	Q—Q4
13. Kt—K3	Q—QKt4
14. Q—Kt3	Q×Q
15. P×Q	B—Q3
16. B×B	P×B
17. Kt×P	P—B4
18. Kt—K3	Kt—K2

A difficult Ending rather favourable for Black.

This interesting line of play, initiated by White's fifth move, was first analysed by Kieseritzki, a Polish master, and bears his name.

Another defence to it runs as follows:

5. ———	B—Kt2
6. P—Q4	Kt—KB3
7. B—QB4	P—Q4
8. P×P	Kt—R4

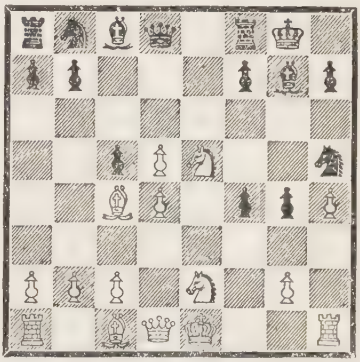
Here the Knight stands safe and menacing. Black wants to Castle soon.

9. Kt—QB3	0—0
10. Kt—K2	———

To neutralize the Knight on R4. If 10. Kt×P, Kt—Kt6, the Knight file is opened to the advantage of Black. 11. R—R2, Q—K2 ch; 12. Kt—K5, B×Kt; soon to be followed by R—K.

10.———	R—QB4

In order to open up the centre.



If now 11. P×P in passing, Kt×P, Black gets quick development. After 11. QKt×P, Kt×Kt; 12. B×Kt, P×P; the KKt loses its support 13. Q×QP, Kt—B3; 14. Kt×Kt, P×Kt.

11. P—B3	P×P
12. P×P	Kt—Q2

(This line of play originated in a game—Steinitz against Zukertort, Vienna tournament, 1882.) Black is well developed.

Instead of the Kieseritzky Gambit, White may choose the bolder line of the Allgaier Gambit.

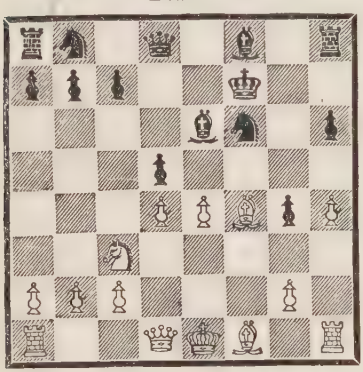
5. Kt—Kt5	P—KR3
6. Kt×P	K×Kt
7. P—Q4	———

White must not lose time taking Pawns. 7. Q

×P?, Kt—KB3; 8. Q×P, B—Q3; and the attack goes over to Black.

7. — — —	P—Q4
8. B×P	Kt—KB3
9. Kt—B3	B—K3

Position after the ninth move of Black



How White should neutralize the loss of the piece by his two Pawns plus is not evident. For instance,

10. Q—Q3	Kt—B3
11. 0—0—0	P×P
12. Kt×P	Kt×Kt
13. Q×Kt	Q—Q4
or 12. Q—K3	Kt—K2

Taken all in all, neither the Kieseritzky Gambit nor the Allgaier Gambit seem wholly satisfactory. It seems, therefore, advisable to put off P—KR4 which though shaking the Black mass of Pawns endangers the White King's side too much. A later opportunity may arise for that advance. From this point of view arise the Gambits bearing the names of Salvio, Muzio, and Philidor.

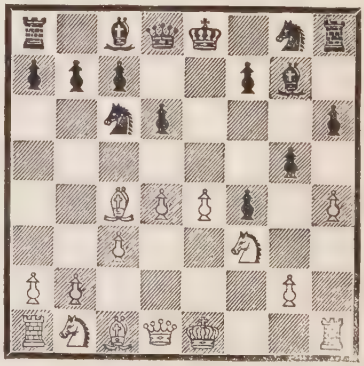
1. P—K4	P—K4
2. P—KB4	P×P
3. Kt—KB3	P—KKt4
4. B—B4	— — —

The defence of Philidor is

4. — — —	B—Kt2
5. P—KR4	P—KR3
6. P—Q4	P—Q3
7. P—B3	Kt—QB3

Black attempts to maintain his Pawn plus and makes it hard for White to shake Black's Pawn block.

Position after the seventh move of Black



8. 0—0 Q—B3

In order to continue with KKt—K2 White is now forced to essay hazardous onslaughts.

9. P—KKt3? B—R6
or 9. P—K5? P×P
10. P×P Q—Kt3

Another line of play.

7. Kt—QB3 Kt—QB3

Now P—Kt5 threatens the QP.

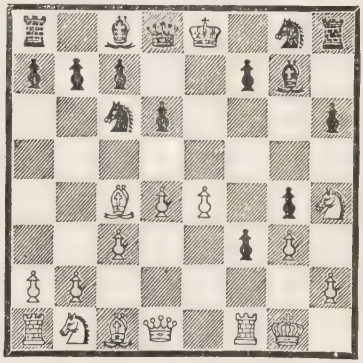
8. Kt—K2 Q—B3

The attack of White is not convincing. The Russian master Tschigorin, one of the greatest connoisseurs of Gambits, made use of the KKtP, not of the KRP, in order to break the chain of the Black Pawns.

5. 0—0 P—Q3
6. P—Q4 Kt—QB3
7. P—B3 P—KR3
8. P—KKt3 P—Kt5
9. Kt—R4 P—B6

White has here the opportunity of a large number of attacks without having to have recourse to the sacrifice of a piece. If 10. Kt—Q2 Black can hardly reply KKt—K2 on account of 11. QKt×P and will therefore have to

Position after the ninth move of Black in Tschigorin's line of play



develop the KKt to B3. The position is difficult for either side.

Black may attempt to meet Tschigorin's plan by Castling early.

5. 0—0 P—Q3
6. P—Q4 P—KR3
7. P—B3 Kt—K2
8. P—KKt3 P—Kt5
9. Kt—R4 P—B6

But then

10. P—KR3 P—KR4
11. B—KKt5 ———

and the position is rather unbalanced. The White QB is too powerful.

All in all, Tschigorin's line of play seems to be appropriate and far more convincing than any other.

But Black may abandon the idea of maintaining his Pawns and rather use

them for an assault against the King. The game then takes a wholly different turn. Thus results the Gambit of Salvio.

1. P—K4	P—K4
2. P—KB4	P×P
3. Kt—KB3	P—KKt4
4. B—B4	P—Kt5
5. Kt—K5	Q—R5 ch
6. K—B	Kt—QB3

Now development is all important.

7. P—Q4	———

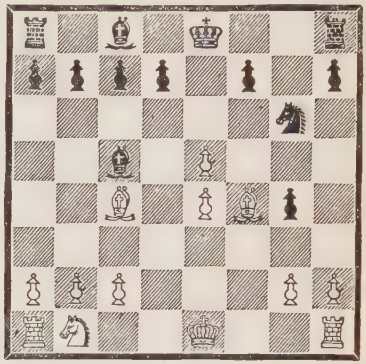
If 7. Kt×P, the development of Black becomes overwhelming. 7. B—B4; 8. Q—K, P—Kt6; 9. Kt×R, B—B7; 10. Q—Q, Kt—B3. Now Black will attempt to force P—B6, for instance, by P—Q4 and B—Kt5 and will overrun White.

7. ———	Kt×Kt
8. P×Kt	B—B4
9. Q—K	Q×Q ch

To force the attack by P—Kt6 is unjustified because the White Knight would occupy the strong post KB3.

10. K×Q	Kt—K2
11. B×P	Kt—Kt3
12. P—KKt3	B—Q5

Position after the eleventh move of Black



Black has the best of it. If 13. Kt—B3, Kt×P; 14. Kt—Kt5, Kt×B. And if 13. P—B3, B×P; 14. R—B, P—KB3. Or

12. R—B	Kt×B
13. R×Kt	B—K6

threatening B—B8. White has a hard game.

At all times White has tried to escape such difficulties by bold sacrifices. Thus arose the Muzio Gambit.

1. P—K4	P—K4
2. P—KB4	P×P
3. Kt—KB3	P—KKt4
4. B—B4	P—Kt5
5. 0—0	P×Kt
6. Q×P	Q—B3

To throw the Queen thus early into the fray is necessary in view of the multitude of threats directed against the King.

The strongest piece though most liable to be attacked is also the one that can defend and counter-attack the most.

7. P—K5 ———

To force the Queen out of relative safety and to open the King line for the Castle and the square K4 for a Knight.

7. ——— Q×P

The KP is too strong, it must be captured.

8. P—Q3 B—R3

To mass the obstructions against the attack on KB2.

9. Kt—B3 Kt—K2
10. B—Q2 QKt—B3

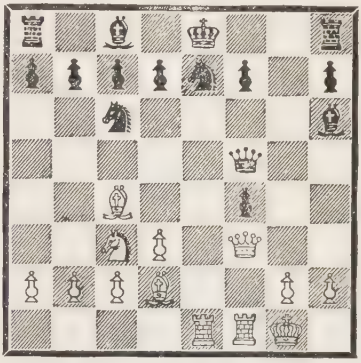
White makes ready for attack on the KKt, Black hurries supports.

11. QR—K Q—KB4

Here the Queen guards the points KB2, KB3, KB5 and is fairly safe.

12. R—K4, apparently formidable, exposes the Castle too much. Black Castles and thus threatens P—Q4 too strongly.

Position after the eleventh move of Black



The results of a painstaking analysis by many of the foremost masters are embodied in the following moves:

12. Kt—Q5 K—Q
13. Q—K2 ———

The idea is 13. Kt×Kt; 14. B×Kt, Q×B; 15. B—B3.

13. ——— Q—K3
14. Q—B2 Q—Kt5

With best play Black appears to hold the advantage also in the Muzio Gambit.

In former times it was quite the fashion to play Gambits. Other Openings were then rated as dull. In those days numerous lines of play were tried that are hardly essayed at the present time.

The Cunningham Gambit

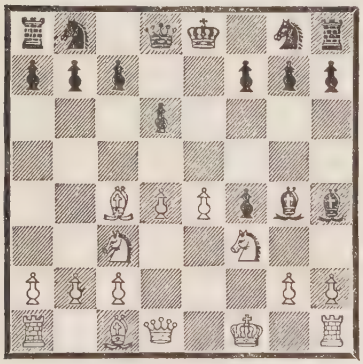
1. P—K4 P—K4
2. P—KB4 P×P
3. Kt—KB3 B—K2
4. B—B4 B—R5 ch

It is best to submit calmly to loss of Castling.

5. K—B ———

In compensation White has the better development. For the moment he is master of the centre.

5. ——— P—Q3
6. P—Q4 B—Kt5
7. Kt—B3 ———



Here White dominates the centre and with best play should always succeed in maintaining that advantage. Of course, the possibilities are numerous and it would be hard to strike what may be regarded as the perfect line of attack and defence. To make a suggestion

7. ——— Kt—QB3
8. B×P B—K2
9. P—KR3 B—R4
10. P—KKt4 B—Kt3
11. P—Q5 Kt—Kt
12. Kt—Q4 B—Kt4
13. Q—Q2 Q—B3
14. Kt—B5

and White keeps his hold on the centre.

The Cunningham Gambit has gone wholly out of fashion.

The King's Bishop's Gambit

1. P—K4 P—K4
2. P—KB4 P×P
3. B—B4 ———

meeting the threat of the Check by evacuating a square for the King.

3. ——— Q—R5 ch
4. K—B P—Q4

Necessary to support the attack. Unless aid comes immediately forward, the Queen is soon repulsed, for instance, 4. ———, P—KKt4; 5. Kt—QB3, B—Kt2; 6. P—Q4, Kt—K2 (or 6. P—Q3; 7. P—K5, P×P; 8. Kt—Q5); 7. P—KKt3. This is the analysis made

about sixty years ago. 7. P×P; 8. K—Kt2, Q—R3; 9. P×P, Q—KKt3; 10. Kt—B3, P—KR3. Matters for Black grow now rapidly from bad to worse. 11. Kt—Q5, Kt×Kt; 12. P×Kt, Castles; 13. P—Q6, Q×P; 14. B×P, P×B; 15. Q—Q3, R—K; 16. Q—R7 ch, K—B; 17. B×P with a slashing attack.

5. B×P ———

White will try to keep the diagonal of the Bishop open. True, also P×P has certain advantages, for instance, the opening of file for the Rook and restriction of Black QKt, but they are of minor importance.

5. ——— P—KKt4

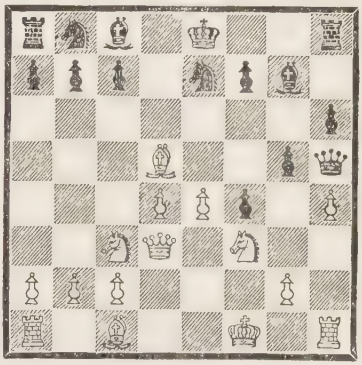
Now the advance of P—KKt3 is answered by B—R6 ch.

6. Kt—QB3 B—Kt2
7. P—Q4 Kt—K2
8. Kt—B3 Q—R4
9. P—KR4 P—KR3
10. Q—Q3

in order to liberate the KKt.

10. ——— P—QB3
11. B—Kt3 B—Kt5
12. P—K5 Kt—B4
13. Kt—K4 Kt—Q2

Position after the tenth move of White



The game is complicated, but Black keeps at it. He menaces Castling Queen's side.

14. K—Kt B×Kt
15. P×B Castles 0—0—0

In order to reply to 16. P×P, Q—Kt3; 17. B×P with Kt×P. And the answer to 16. Kt×Q6 ch, Kt×Kt; 17. P×Kt would be Q—Kt3; 18. Q×Q, B×P ch. White has overrushed matters.

However, Black has no need, should he fear those complications, to assume the aggressive, but may safely play for development.

3. ——— Kt—QB3
4. Kt—KB3 Kt—B3

5. Kt—B3 B—Kt5
6. P—K5 Kt—Kt5
7. Kt—Q5 0—0

threatening Kt×P.

8. Kt×B Kt×Kt
9. P—Q4 P—Q4
10. B—Kt3 P—KB3

Should White forego the early advance of the KP, Black will easily get an even position.

6. 0—0 0—0
7. P—Q3 B×Kt
8. P×B P—Q4
9. P×P Kt×P
10. B×Kt Q×B
11. B—B4 Q—B4 ch
12. K—R Q×P
13. B×P B—Kt5

These are some of the principal variations of the accepted King's Gambit. But Black may safely decline it though possibly a minimum advantage will then accrue to White.

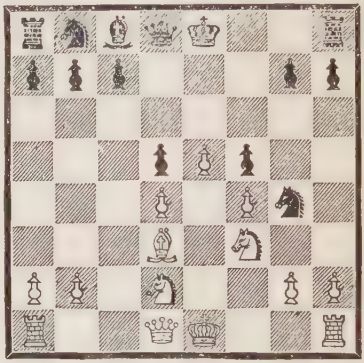
The King's Gambit Declined

1. P—K4 P—K4
2. P—KB4 B—B4
3. Kt—KB3 P—Q3

The logical plan for White is to take advantage of the position of the Black QB for winning a move by P—Q4.

4. P—B3 Kt—KB3
5. P—Q4 P×P
6. P×P B—Kt5 ch
7. B—Q2 B×B ch
8. QKt×B P—Q4
9. P—K5 Kt—Kt5
10. B—Q3 P—KB4

Position after the tenth move of Black

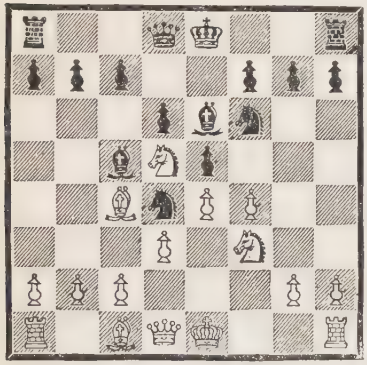


Black will be able to maintain the balance. Black will have even less difficulties if White goes slowly.

4. Kt—B3 Kt—QB3
5. B—B4 Kt—B3
6. P—Q3 B—K3
7. Kt—Q5 Kt—Q5

White will be unable to hold his advance posts. For instance, 8. P×P, P×P; 9. B—KKt5, P—B3; 10. Kt×Kt ch, P×Kt; 11. B—R4, B×B; 12. P×B, R—KKt. Or 11. B×B, Kt×B; 12. B—R4, R—KKt; 13. P—KKt3, R—

Position after the seventh move of Black



Kt3. Black has by no means the worst of it.

The Falkbeer Counter-Gambit

Aggressive players love to hoist an opponent on his own petard. They have invented the Counter-Gambits. To refute a proffered sacrifice by declining it and offering one themselves is their pleasure.

1.	P—K4	P—K4
2.	P—KB4	P—Q4
3.	P×P	P—K5

With 3. P×P the game would be balanced, but the advance of the Pawn, though perhaps not entirely sound, is worth some study. The player who chooses this variation evidently considers his KP worth more than the rather misplaced White Pawn on KB5.

4.	P—Q3	Kt—KB3
5.	P×P	Kt×P
6.	Kt—KB3	B—QB4
7.	Q—K2	B—B4

The idea of White, though tempting, is wrong. He plays for 8. P—KKt4 but cannot do it, since Black Castles and obtains a smashing attack 9. P×B, Q×P; 10. B—K3, Kt—QB3; 11. B×B, Q×B. The Black Rooks get too active.

8.	Kt—B3	Q—K2

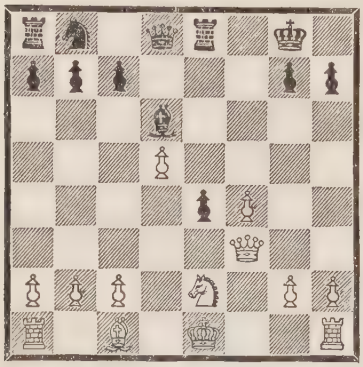
Black has a good game.

Much superior to the above line of play is the steady attack on the advanced Pawn.

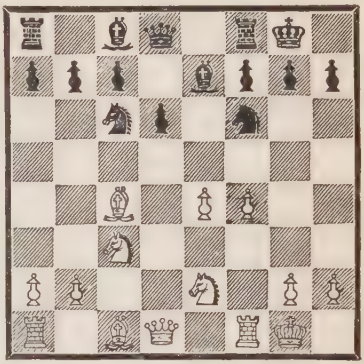
4.	Kt—QB3	Kt—KB3
5.	Q—K2	B—Q3
6.	P—Q3	0—0
7.	P×P	Kt×P
8.	Kt×Kt	R—K
9.	Q—B3	B—KB4
10.	B—Q3	B×Kt
11.	B×B	P—KB4
12.	Kt—K2	P×B

Black has some little attack because the QP is exposed and the KP exerts some pressure.

Position after the twelfth move of Black



Position after the eighth move of Black



It is well to analyze these variations, so as to form position judgment, but the King's Gambit is irretrievably out of fashion.

Danish Gambit

1.	P—K4	P—K4
2.	P—Q4	P×P
3.	P—QB3	P×P
4.	B—QB4	Kt—KB3
5.	Kt×P	Kt—QB3
6.	KKt—K2	———

in order to Castle even if B—Kt5.

6.	———	B—K2
7.	0—0	P—Q3
8.	P—B4	0—0
9.	P—KR3	———

Necessary as safeguard for B—K3 as well as preparatory for P—KKt4

9.	———	P—QR3
10.	P—KKt4	P—QKt4
11.	B—Kt3	Kt—QR4
12.	B—B2	P—QB3

White will for a long time constantly threaten attack on the King's side. To decide whether from the beginning of the sacrificial combination the outlook for Black was more favourable than for White gold scales would be needed.

Black may use his KB for attack.

6.	———	B—B4
7.	0—0	P—Q3
8.	K—R	0—0

But it is questionable whether the Bishop may not be needed to support the King. At some moment White will play P—KB4—B5 and eventually

by B—KKt5 will gain the upper hand on the square Q5.

Giuoco Piano or Italian Opening

1. P—K4 P—K4
2. Kt—KB3 Kt—QB3
3. B—B4 B—B4

The continuations 4. Kt—B3 or 4. P—Q3 lead to placid developments, for instance,

4. P—Q3 Kt—B3
5. Kt—B3 P—Q3
6. B—K3 B—Kt3
7. P—KR3 B—K3
8. B—Kt3 P—KR3
9. 0—0 ———

The task of detecting a good line of play becomes complicated only when the question arises where to Castle and after the opponent has arrived at his decision. But, after all, it seems that this decision, however arrived at, does not in itself constitute the turning point of the game provided the contestants continue to play up to the mark until the end.

The Giuoco Piano presents problems in abundance as soon as White assumes the aggressive in trying to build a centre of Pawns. In that case he has to discard the quiet continuation by Kt—QB3 or P—Q3 and has to attempt to push the QP to Q4 supported by the QBP.

This end can be accomplished only by immediately rushing P—QB3. If White Castles first, the attempt comes too late, because Black replies Kt—KB3, attacks the KP and never yields another opportunity for White to obtain the supremacy in the centre.

4. P—QB3 ———

Now the Black KP, in view of the threatening attack by White's P—Q4, can be held in position only with 4. Q—K2. But thereby Black loses a valuable move. White might follow up with 5. Castles, P—Q3; 6. P—Q4, B—Kt3; 7. Kt—R3, Kt—B3; 8. B—Q5 and Kt—B4 with pressure on the KP and the King's file.

4. ——— Kt—KB3

This is the move that keeps a perfect balance.

5. P—Q4 P×P
6. P×P B—Kt5 ch

Black must not lose any time, the QP strives to advance to Q4 in order to break up the White centre.

7. B—Q2 ———

Also 7. Kt—B3, which implies the sacrifice of a Pawn, must be considered. But against other moves, such as K—B, Black has no real difficulties to surmount.

7. ——— B×B ch

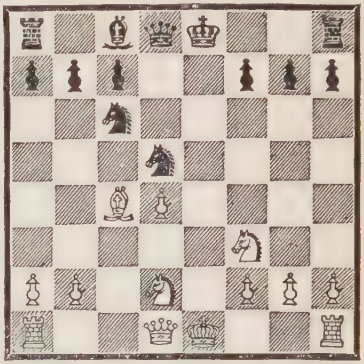
If 7. ———, Kt×P Black must lose time moving his King about; 8. B×B, Kt×B; 9. B×P ch, K×B; 10. Q—Kt3 ch, P—Q4; 11. Q×Kt, R—K; 12. 0—0. Black will hardly be able to do better than K—Kt, whereupon 13. Kt—B3. White has an advantage.

8. QKt×B P—Q4

Black can here break the centre by 8. Kt×KP, but White continues 9. P—Q5, Kt×Kt; 10. Q×Kt, Kt—K2; 11. P—Q6, P×P; 12. 0—0. White, having the better development, easily wins the two weak Queen's Pawns and retains an advantage.

9. P×P Kt×P

Position after the ninth move of Black



10. 0—0 0—0
11. R—K QKt—K2
12. QR—B ———

White is ahead in development, Black has the safe and strong Knight on Q4.

If, for instance, 12. P—B3; 13. P—KR3 to prepare for Kt—K4, White has the superiority on some Black squares such as K5 and QB5 and perhaps also on Q6.

The Opening becomes very lively if White sacrifices a Pawn by

7. Kt—QB3 Kt×KP
8. 0—0 ———

One of the oldest variations and a very fine one runs as follows: 8. Kt×Kt; 9. P×Kt, B×P; 10. Q—Kt3, B×R; 11. B×P

ch, K—B; 12. B—Kt5, Kt—K2; 13. Kt—K5, B×P; 14. B—Kt6 and wins easily. Similarly 13. ——— P—Q4; 14. Q—KB3, B—B4; 15. B—K6.

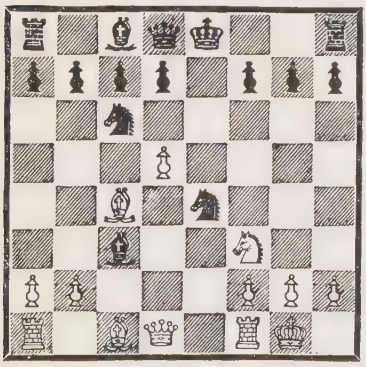
8. ——— B×Kt

If 8. ———, Kt×Kt; 9. P×Kt, P—Q4; 10. P×B, P×B; 11. R—K ch, Kt—K2; 12. Q—K2, B—K3; 13. Kt—Kt5, Q—Q2; 14. Kt×B, P×Kt; 15. Q×BP, Kt—Q4; 16. P—QR4, 0—0; 17. B—Q2. The Ending is presumably even.

9. P—Q5 ———

the attack of Moeller.

Position after the ninth move of White



9. ——— B—B3

Another good move is 9. Kt—K4; 10. P×B, Kt×B; 11. Q—Q4, P—B4!, 12. Q×Kt, P—Q3; 13. Kt—Q4, 0—0; 14. P—B3, Kt—B4; 15. R—K, K—R. White has a firm position, particularly with Knight on Q4, and will therefore be able to stand the Pawn minus, but he is far from having an advantage. All other moves for Black such as 9. Kt—K2 or 9. Castles are appreciably weaker.

10. R—K Kt—K2
11. R×Kt P—Q3

If Black Castles, the QP is sacrificed, as is the rule in such cramped positions. After 11. 0—0; 12. P—Q6, P×P; 13. B—B4, B×P; 14. B×P, Kt—B4; 15. B×R, B×R; 16. Q—Q5, Kt—R3 (the only move); 17. B—K7 followed by B—B6 and wins. Again 15. ———, P—Q4; 16. Q×QP with advantage. Or 13. ———, B—K4; 14. Kt×B, P×Kt; 15. Q—Q6, Kt—B4; 16. Q×P, P—Q3; 17. Q—Kt5 with the better Endgame. At last, 13. ———, P—Q4; 14. B×P, B×P; 15. QR—Kt, Kt×B; 16. Q×Kt, B—R6; 17. R—Kt3, B—K2; 18. QR—K3 and wins.

12. B—Kt5 B×B
13. Kt×B 0—0

If 13. ———, B—B4; 14. Q—B3

14. Kt×RP K×Kt

Not 14. ———, B—B4; 15. R—KR4, Kt—Kt3; 16. R—R5.

15. Q—R5 ch K—Kt
16. R—KR4 P—KB4
17. Q—R7 ch K—B2
18. R—R6 R—KKt
19. QR—K Q—B

With best continuation White thus obtains a Draw. Rubinstein in *Lärobock i Schack* demonstrates the following line of play.

20. B—Kt5 R—R
21. Q×R P×R
22. Q—R7 ch K—B3
23. R×Kt Q×R
24. Q×RP ch, with Perpetual Check.

The Evans Gambit

1. P—K4 P—K4
2. Kt—KB3 Kt—QB3
3. B—B4 B—B4
4. P—QKt4 ———

The idea of this Gambit of Captain Evans is to win a move for the formation of the centre, provided the proffered Pawn is taken.

Black is by no means forced to accept the sacrifice. If 4. ———, B—Kt3, the Bishop is there safe and strong. A furious attack by White undertaken with the rejected Pawn would fail 5. P—Kt5, Kt—R4; 6. Kt×P, Kt—R3, and now Black menaces many attacks, 7. P—Q4, P—Q3; 8. B×Kt, P×Kt; 9. B×KtP, R—KKt. White wins only Pawns while Black develops pieces continually. 10. B×P ch, K×B; 11. B×P, Q—Kt4; Black will continue the attack by Q×KtP or Kt—B5 and by force of his superior development will win with ease. Different, if the Bishop, being attacked by 5. Kt—QR4, gives way with the object of keeping Kt on R4 captive. 6. B—K2, P—Q4!, 7. P×P, P—K5. A blockade of the Black Knight cannot be efficiently carried through, since Black by his energetic onslaught gives White many other things to think of.

While the furious attack of White fails, nevertheless there is a number of quiet continuations which, in case Black declines the Gambit Pawn, allow White a fair game. But the most important

point is whether the Gambit may not be accepted with advantage.

4. ——— B×P
5. P—B3 ———

The Bishop may retire to B4 or to R4—not so well to K2, where it would hinder the Queen from supporting, if need arises, KB2. In the last century many masters most diligently analyzed these variations (to name only the foremost: Anderssen, Zukertort, Tschigorin). The following continuations were discovered.

5. ——— B—B4
6. 0—0 P—Q3
7. P—Q4 P×P
8. P×P B—Kt3
9. P—Q5 Kt—R4

Not Kt—K4, 10. Kt×Kt, P×Kt; 11. B—R3.

10. B—Kt2 Kt—K2

in order to use the open line as soon as B×KtP.

11. B—Q3. 0—0

White will now operate so as to advance the King's side Pawns P—KB4——B5, etc., whereas Black will attempt to bring his Queen's side Pawn to bear. Whichever side would be the first to arrive with the Pawns at the enemy's gate would win.

Again, a wholly different line-up

9. Kt—QB3 Kt—R4

Not 9. Kt—KB3, because 10. P—K5, P×P and now again 11. B—R3.

10. B—KKt5 P—KB3
11. B—B4 Kt×B
12. Q—R4 ch

and White stands firmly entrenched in the centre.

And again, but not so strong

9. B—Kt2 KKt—K2
10. Kt—Kt5 P—Q4
11. P×P Kt—R4
12. P—Q6 Kt×B
13. P×Kt Q—Q4
14. Kt—QB3 Kt×B
15. Kt×Q Kt×Q
16. KR×Kt P—KR3

These various attacks may or may not succeed, but for the purpose of judging the value of the Gambit they are unfortunately not the measure. Black, by accepting the Gambit and then giving up his Pawn plus voluntarily, can strike a good bargain, because he thus escapes all peril and pos-

sibly gains a slight advantage over White.

7. ——— B—Kt3

If White wants to change Queens, he can regain his Pawn. If not, Black will hold on to the Pawn, while refusing to exchange the KP. And thus White will be blocked by the QBP and be without avenues of attack. If White foregoes 8. P×P, P×P; 9. Q×Q ch, Kt×Q; 10. Kt×P, which would allow Black a good Ending, he cannot set into motion his chain of King's side Pawns, since the presence of the Black KP would prevent it at its very inception.

This line of play is of account also in the variation

5. ——— B—R4

If White wants to avoid the above defence, he cannot proceed with 6. Castles, P—Q3; 7. P—Q4, since then 7. ———, B—Kt3 as above, and therefore he must immediately advance with the QP.

6. P—Q4 ———

If Black now captures the Pawn with Pawn, White obtains the attack because the weak point KB2 can be guarded only by the Queen and in view of the many mobile White pieces the Queen in its turn becomes an object of attack, thus: 6. P×P; 7. 0—0, P×P; 8. Q—Kt3, Q—B3; 9. P—K5, Q—Kt3; 10. Kt×P, KKt—K2; 11. B—R3. Black will have to liberate himself, even at the expense of a Pawn 11. P—QKt4; 12. Kt×P, R—QKt; 13. Q—R4; or 11. P—Q3; 12. P×P, P×P; 13. QR—Q, 0—0; or else Black will have to forego Castling, 11. B×Kt; 12. Q×B, P—QKt3; 13. KR—Q, B—Kt2; 14. QR—B; but all of this is rather unsatisfactory, undefined, aimless, as dancing upon a tight rope from which the dancer may easily fall (for instance, 14. Kt—R4; 15. B—Q3, Q—R4; 16. Q×BP, B×Kt; 17. B—K2 wins). And during nearly the hundred years that the above position has been analysed, no final conclusion has been arrived at, which is significant of the validity of the position. For this reason the conscientious analyst is driven to recommend

6. ——— P—Q3

with the intention of turning into the variation discussed above.

If White wants to evade this line of play, he must immediately attack; the only target for attack at present is KB2. Hence

7. Q—Kt3 Q—Q2

Not Q—K2 nor Q—B3 because of 8. P—Q5. In the position arrived at Black will have time to develop by means of Kt—KB3, 0—0, etc., provided he is ever ready to give up his plus of a Pawn in the interest of rapid development.

On account of this readiness the masters, during the last thirty years, have little by little ceased the playing of Gambits.

Four Knights' Game

1. P—K4 P—K4
2. Kt—KB3 Kt—QB3
3. Kt—B3 Kt—B3

This opening leads to no complications unless Black forces them. True, the latter strategy is perilous.

4. B—Kt5 ———

Herewith White obtains some pressure on K5.

4. ——— P—QR3

This reply is appropriate, since White must now make the decision—which diagonal the Bishop is to abandon or whether the Bishop should be exchanged.

5. B×Kt ———

With 5. B—R4 White turns into variations of the Ruy Lopez. Black is then able to develop 5. B—K2 or 5. B—B4 without any disadvantage.

5. ——— P×B
6. P—Q4 ———

Perhaps the strongest move. White would not obtain much by 6. Kt×P, Kt×P; 7. Kt×Kt, Q—Q5; 8. 0—0, Q×KKt; 9. P—Q4, Q—KB4! because White cannot get the Queen into action. 10. R—K, B—K3; 11. B—Kt5, P—KR3, in order to force the Bishop from one of the two long diagonals that it dominates. Now 12. Q—Q3 is a blow into the air, since Black parries the threat Kt—Q6 ch simply by 12. K—Q2, developing the QR at the

same time. Better 12. B—R4. True, Black must be cautious here. With 12. P—KKt4?, 13. B—Kt3, 0—0—0 he gets into trouble by 14. B—K5, R—Kt; 15. Kt—B6, R—Kt3?, 16. P—KKt4. But 12. ———, B—Q3 is all right; 13. P—KKt4, Q—QR4. A decisive advantage cannot be gained by White, 14. Kt×B ch, P×Kt; 15. P—B4, P—KKt4; 16. P—B5, P×B; 17. P×B, P×P; 18. R×P ch, K—Q2; 19. Q—K2, QR—K; 20. QR—K, Q×R ch. The forced attacks leave White weakened at the end.

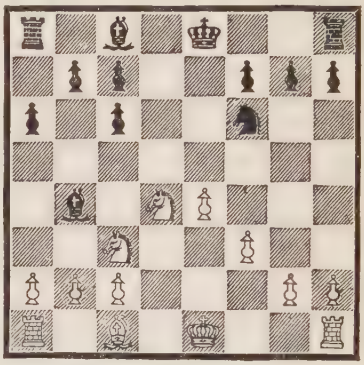
6. ——— P×P

Black may also play 6. B—QKt5. Then 7. P×P, Q×Q ch; 8. K×Q, B×Kt; 9. P×Kt, B×P; 10. P—QB3. White has a slight initiative.

7. Q×P Q×Q
8. Kt×Q B—QKt5
9. P—B3

White has here the better Pawn position, but Black has two strong Bishops. The Black Knight will strive towards K4 or QB5. White may have a slight initiative, but that is in order.

Position after the ninth move of White



Black may follow an altogether different plan. He may follow the moves of the opponent, but, well understood, always on guard and ready, if need be, to vary.

4. ——— B—Kt5
5. 0—0 0—0
6. P—Q3 P—Q3
7. B—Kt5 ———

Up to this point everything has gone the way of undisturbed development, but now Kt—Q5 is threatening. Black must not imitate White too long. 7. ———, B—Kt5; 8. Kt—Q5, Kt—Q5; 9. Kt×B, Kt×B; 10. Kt—Q5, Kt—Q5; 11. Q—Q2. Thereby B×Kt followed by Q—R6 is menaced. 11. ———, Kt×Kt ch; 12.

P×Kt, B×P; 13. P—KR3! First White moves the King to safety. 13. K—R; 14. K—R2, R—KKt; 15. R—KKt, P—B3; 16. Kt×Kt, P×Kt; 17. B—R4, R—Kt3; 18. Q—K3, B—R4; 19. P—KB4, and White should win.

7. ——— B×Kt
8. P×B Q—K2

If 8. Kt—K2; 9. Kt—R4, White easily succeeds in advancing P—KB4 and obtains a lasting attack. A celebrated game, Schlechter *versus* Duras, played at the San Sebastian tournament ran the following course: 7. Kt—K2; 8. Kt—KR4, P—B3; 9. B—QB4, Kt—K; 10. P—B4, B×Kt; 11. P×B, P—Q4; 12. B—Kt3, P—B3; 13. P×P, P×B; 14. R×R ch, K×R; 15. Q—B3 ch, K—Kt; 16. R—KB, Kt—B2; 17. Q—B7 ch, K—R. Now changing the order of moves, since White failed here: 18. Q—B8 ch, Q×Q ch; 19. R×Q ch, Kt—Kt; 20. P×P, P×P; 21. Kt—B3. White threatens to throttle Black: 21. B—K3; 22. R×R, Kt×R; 23. Kt×KtP, Kt—B2; 24. Kt×B, Kt×Kt; 25. B×P, and White won the Ending.

9. R—K Kt—Q
10. P—Q4 ———

White wants to open the lines for his Bishops; Black resists.

10. ——— Kt—K3
11. B—B P—B3
12. B—B ———

Otherwise the Bishops are in the way.

12. ——— Q—B2
13. P—KKt3 ———

(Rubinstein in *Läro-bock i. Schack.*)

13. ——— R—Q

Black will have to play patiently and guardedly. He can take the initiative with B—Q2, QR—B, P—QB4.

In recent years there have been new and important evolutions by Rubinstein, Bogoljubow, Svenonius. Rubinstein improved upon an ancient variation.

4. ——— Kt—Q5

In hard-fought contests with Rubinstein the following opinions were arrived at:

5. Kt×P Q—K2

Not 5. B—B4 on account of 6. B—K2, P—Q4; 7. Kt—Q3, B—Kt3; 8. P—K5, Kt—K5; 9. 0—0, P—QB3; 10. Kt—QR4, and White liberates himself and maintains his material advantage.

6.	P—B4	Kt×B
7.	Kt×Kt	P—Q3
8.	Kt—KB3	Q×P ch
9.	K—B2	Kt—Kt5 ch
10.	K—Kt	———

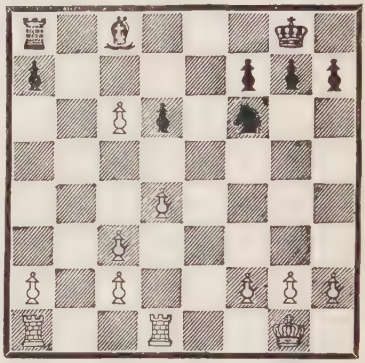
Bogoljubow essayed, too boldly, 10. K—Kt3. Then Black answers 10. Q—Kt3, and the attack of Black becomes too strong. But after the above move the White King by P—KR3 finds a place of safety and then White obtains domination over the King's side and gains the initiative.

The idea of Svenonius is a very sound one. After 4. B—Kt5, B—Kt5; 5. 0—0, 0—0; 6. P—Q3, he moves 6. B×Kt; 7. P×B, P—Q4. Consequently, a complication arises in the centre.

8.	B×Kt	P×B
9.	Kt×P	Q—Q3
10.	B—B4	R—K
11.	Q—B3	———

If 11. P×P, R×Kt; 12. P—Q4, R—K8; 13. B×Q, R×Q; 14. R×R, P×B; 15. P×P, the following position arises.

Black to move



With 15. ———, B—R3 Black apparently has a game, for instance, 16. QR—Kt, R—B; 17. P—Q5, B—B5; 18. P—B7, Kt—K; 19. R—Kt8, B—R3, which seems defensible.

11.	———	P×P
12.	P×P	R×Kt
13.	QR—Q	———

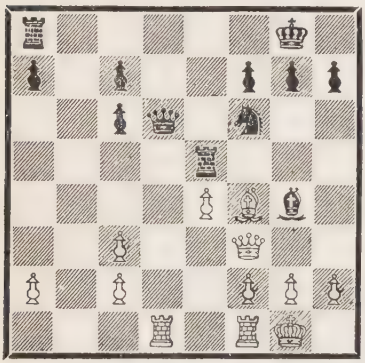
Not 13. KR—K, since this Rook has to guard the King. The sequence would be 13. B—Kt5; 14. Q—Kt3, B×R; 15. B×R, Q—Q7.

13.	———	B—Kt5
14.	Q—Kt3	———

R×Q leads to an easy Draw.

14. ——— Kt×P
15. Q×B Q—K3

Position after thirteenth move of Black in main variation of Svenonius



The Ruy Lopez

1. P—K4 P—K4
2. Kt—KB3 Kt—QB3
3. B—Kt5 ———

The most logical one of all Openings arising from the double step of the two King's Pawns. The attack directs itself against K5 anew.

The oldest defence is 3. P—Q3, which is the most direct one. Surely a sound and substantial one. True, it does not appeal to high-flown fancy. It is home-baked.

3. ——— P—Q3
4. P—Q4 B—Q2

If 5. B×Kt, B×B; 6. P×P, B×P.

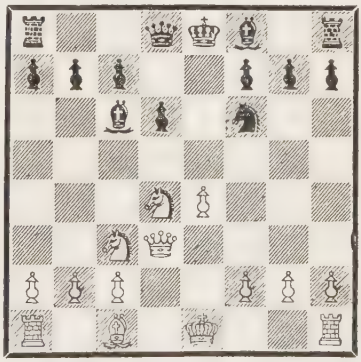
5. Kt—B3 Kt—B3
6. B×Kt B×B
7. Q—Q3 ———

Black must now decide what to do with his KP. Obviously, Q—K2, blocking the Bishop, is problematic, and Kt—Q2, which cramps the QB, also. However, an unpretentious move suffices.

7. ——— P×P
8. Kt×P B—Q2

Black desires to keep the two Bishops and to guard the point KB4.

Position after the eighth move of White



8. ———, P—KKt3 is tempting, but the Queen's side is threatened. 9. Kt ×B, P×Kt; 10. Q—R6,

Q—Q2; 11. Q—Kt7 winning a Pawn. 8. ———, B—K2 however may be ventured, provided one keeps cool under fire, 9. Kt—B5, 0—0; 10. B—Kt5. Possibly 10. R—K would suffice. 11. 0—0—0, B—B, soon to be followed by B—Q2, to drive off some of the assailants. Taken all in all, 8. ———, B—Q2, as above, seems obvious.

9. P—KR3	B—K2
10. B—K3	0—0

White may now try 0—0—0, but then Black obtains a target for attack in proceeding with P—QB3, P—QKt4, etc. The game seems evenly balanced.

Aggressive players have often tried to start an immediate attack by

3. ———	P—KB4

But White, who would be unwise to allow 4. P×P, P—K5, starts immediate development.

4. Kt—B3	———

and retains thereby an advantage. The continuation might be

4. ———	Kt—B3
5. P×P	———

White must not be too fearful of attacks by Pawns unsupported by pieces. The advancing Pawns of the opponent are soon attacked by Pawns and thereby work to the advantage of the player who has the greater number of pieces developed.

5. ———	P—K5
6. Kt—Kt5	Kt—Q5
7. P—Q3	———

White will be able to stick to his plus.

A defence which well satisfies the rules of development laid down at the inception of this chapter is

3. ———	Kt—B3

whereby the White KP is threatened, neutralizing White's pressure upon the Black KP. White may proceed slowly, for instance, with Kt—B3, but if he desires to give motion to the game, to play a sharp, a biting game, he must not hurry to parry the menace, but invent some new threats. In this position, Castling is suggestive of such threats as liberating the Rook for use on the King's file.

4. 0—0 Kt×P

The important Pawn is captured. Now not R—K at once; that move must first have an effect as a *menace.* It is more urgent to combat the minor pieces that would obstruct the Castle after its taking the field.

5. P—Q4! ———

If now P×P, 6. R—K is very dangerous.

5. ——— B—K2

To block the King's file.

6. Q—K2 ———

To use the Rook now eventually on the Queen's file.

6. ——— Kt—Q3

Defence as well as counter-attack.

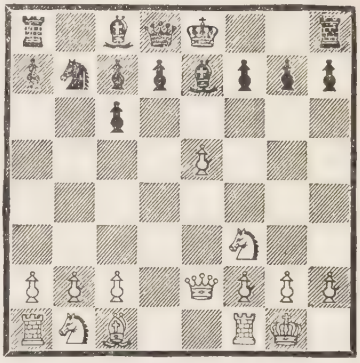
7. B×Kt KtP×B

The QP must safeguard the Queen against the Castle. If 7. QP×B; 8. P×P, Kt—B4; 9. R—Q, B—Q2; 10. P—K6, P×P; 11. Kt—K5 which threatens also Q—R5 ch.

8. P×P Kt—Kt2

So far the attack of White has taken a logical course and results in

Position after the eighth move of Black



the cramping of the Black pieces. But now they are out of immediate danger and ready to mass themselves for a counter-thrust. Evidently, White, who has conducted his attack with an astonishingly small number of troops, must now hurry to develop his reserves.

9. Kt—B3 0—0
10. R—K Kt—B4

White hinders P—Q4, Black attempts to force it.

11. Kt—Q4 ———

Now that the Black Knight blocks KB, the White Knight may safely occupy this central spot.

11. ——— Kt—K3
12. B—K3 Kt×Kt
13. B×Kt ———

Even now P—Q4 is prevented, since in reply thereto White with Kt—R4 would get permanent control of the square QB5, thus blocking the doubled Pawn.

13. ——— P—QB4
14. B—K3 P—Q4

At last! Black will now fight offensively.

15. P×P in passing B×P
16. Kt—K4 B—Kt2!

Not B×P ch, K×B, Q—R5 ch, etc., because then the White Bishop would become too strong.

17. Kt×B ———

The QBP cannot be captured, viz., 17. B×P, B×B; 18. Kt×B, B×P; 19. K×B, Q—Kt4 ch.

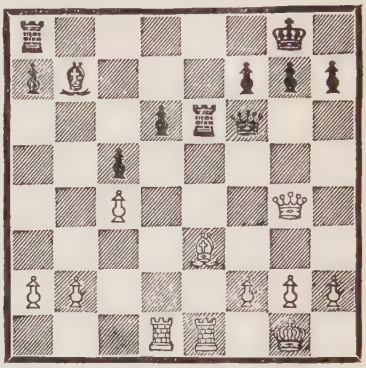
17. ——— P×Kt
18. QR—Q Q—B3
19. P—QB4 KR—K
20. Q—Kt4 R—K3

If 21. B—Kt5, R×R ch; 22. R×R, Q×KtP; 23. Q—Q7, P—KR3. And if 21. B—B4, so 21. QR—K.

A great many questions arise as soon as Black by

3. ——— P—QR3

Position after the twentieth move of Black



challenges the intentions of the White Bishop.

4. B—R4 ———

Of course, this is not forced. White might reply B—B4 or B—K2 without getting into peril. And B×Kt is quite playable as will be shown hereafter. But the above move is the most aggressive one, since it preserves the Bishop for future action against the King.

4. ——— Kt—B3
5. Kt—B3 ———

This would be strong except that it blocks the QBP and thus embarrasses the KB somewhat.

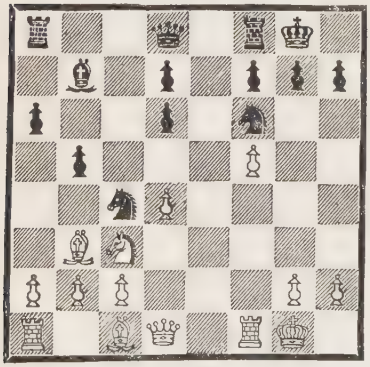
5. ——— B—B4
6. Kt×P ———

Also P—Q3 is good, but the natural tendency of White is to develop a field of action.

6. ———	Kt×Kt
7. P—Q4	B—Q3
8. P×Kt	———

This is the main variation. White has, however, another move at his disposal that is worth considering: 8. P—KB4, Kt—B5; 9. P—K5, 0—0; 10. 0—0, P—QKt4; 11. B—Kt3, B—Kt2; 12. P×B, P×P; 13. P—B5.

Position after the thirteenth move of White in the side-variation

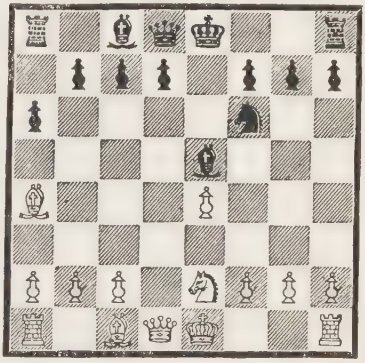


Black will here probably proceed with P—KR3. White has gained much room but has driven his Pawns relentlessly forward leaving at their rear many spots that have to be defended by the pieces only, should Black succeed in obtaining the attack. There is both profit and peril in such impetuous advances. The student, of course, has to try them and to seek their lesson.

The main play proceeds

8. ———	B×P
9. Kt—K2	———

Position after the ninth move of Black in main variation



White threatens P—KB4. He evidently holds the upper-hand in the centre, though Black, with P—QKt4 and P—QB4 and B—Kt2 will provide for the present emergency.

Black does better by far to proceed safely.

5. ———	B—K2

White has now little

drive except against the KP. Of course, not 6. B×Kt, QP×B; 7. Kt×P, Kt×P! at once. First the preparation

6. 0—0 P—QKt4
7. B—Kt3 P—Q3

White will now challenge the Pawn at QKt5.

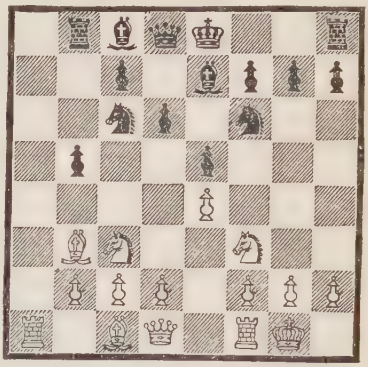
8. P—QR4 R—QKt

This move seems yielding, but Black, being initially on the defensive, is justified in that attitude. A premature attack may easily prove a boomerang, viz., 8. B—Kt5; 9. P×P, Kt—Q5; 10. R×P, thus keeping the Black Queen busy, which therefore cannot get to QB in time to support the onslaught. For instance, 10. R—QB; 11. P—Q3 followed by B—K3, supporting the King at the right moment.

Again, if 8. ———, P—Kt5; 9. Kt—Q5, Kt×P; 10. P—Q4, the lines are opened to the heavy artillery of White, 10. 0—0; 11. R—K, Kt—B3; 12. Kt×B ch, Q×Kt; 13. B—Kt5 threatening B—Q5.

9. P×P P×P

Position after the ninth move of Black



White has hardly an advantage. 10. P—KR3 seems necessary, to limit the range of the Black QB.

But White can proceed sharply and thus contrive to give life and vigour to the game.

5. 0—0 Kt×P
6. P—Q4 P—QKt4
7. B—Kt3 P—Q4
8. P×P ———

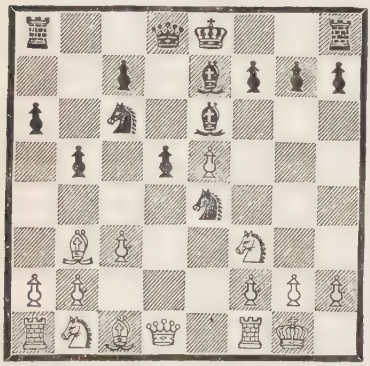
The aggressive move 8. P—QR4 is aggressive at the wrong spot, as Schlechter demonstrated in his match against me. Black replies 8. Kt×QP; 9. Kt×Kt, P×Kt; 10. P×P (10. Q×P, B—K3), B—QB4; 11. P—QB3, 0—0; 12. P×P, B—Kt3 with an even game.

8. ——— B—K3
9. P—B3 ———

in order to make room for the cramped KB and to obtain a support for the Knight on Q4.

9. ——— B—K2

Position after the ninth move of Black



Black is now ahead of White in development, so White must hasten to catch up.

10. QKt—Q2 0—0

10. ———, Kt—QB4; 11. B—B2, P—Q5; 12. Kt—K4 would leave the important point K5—and therefore the centre—at the command of White.

11. B—B2 P—KB4
12. P×P in passing Kt×KBP
13. Kt—Q4 ———

Thus White obtains a certain superiority on Q4 and a slight advantage, which is natural.

In the diagrammed position many plans were essayed, among others that of an attack without preliminary development. This adventure gave rise to the "Breslau" variation.

10. R—K 0—0
11. Kt—Q4 Kt×P

To guard with Q—Q2? loses deservedly by Kt×B followed by Kt×Kt. At all times where an opponent launches an impudent attack with an insufficient number of pieces, one must not retreat but counter-attack, even at the price of a sacrifice. Black, for the rest, has here no choice. With 11. Kt—QR4; 12. B—B2, P—QB4; 13. Kt×B, P×Kt; 14. B×Kt, P×B; 15. Kt—Q2, P—K6; 16. R×P, B—Kt4; 17. R—K, B×Kt; 18. Q×B; Black gets nowhere.

12. P—B3 B—Q3
13. P×Kt? ———

White should not play to win. He should be content with B—KB4. Then 13. P—QB4; 14. B×Kt,

proposal of peace, 14. P×Kt, which is accepted (if 14. B×B; 15. P×Kt, P×Kt; 16. P×P, White has the best of it); 15. B×P. Now the QB stands ready to guard the points KB2 and KKt, and Black will have to ponder whether to extend his punitive expedition too far. After 15. — — —, Kt—B4 White still stands weak on the King's side, but White can with impunity reply 16. Kt—Q2 and save the day.

The Breslau variation, however, is the continued attempt by White to play to win until the bitter end.

13.	———	B—KKt5
14.	Q—Q2	Q—R5
15.	P—KR3	———

Kt—Q6 was threatened.

15.	———	P—QB4

Black has now a strong position however White may proceed. And he always remains a little stronger than White no matter what the first player may attempt or invent. For instance, 16. R—K3, P×Kt; 17. P×P, Kt—B5; 18. B×Kt, QP×B; 19. P—K5, B—B2; 20. P×B, B—Kt3; 21. Q—Q, QR—Q; 22. R—K4, P—B4; 23. P×P in passing, KR—K. The above position has been analyzed many thousands of times, without conclusive results; the prevalent opinion is that Black has the advantage and, with best play, should win the game.

The following valuable variation is by Rubinstein

16.	Q—KB	
17.	K×Q	B—Q2
18.	Kt—B5	B×Kt
19.	P×B	Kt—Q6 ch
20.	K—B	Kt×R
21.	K×Kt	KR—K ch
22.	K—B2	R—K4

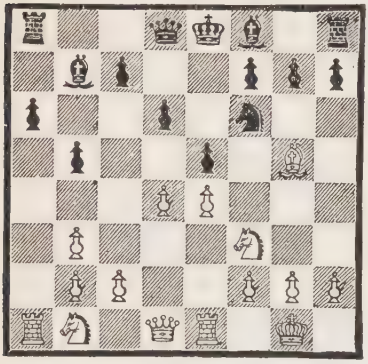
with decided advantage.

An altogether different turn is given to the game if Black abstains from the capture of the KP and instead aims at development. Two developing moves are effective. Firstly

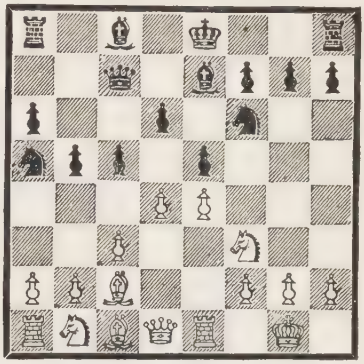
5.	———	P—Q3
6.	R—K	P—QKt4
7.	B—Kt3	Kt—QR4
8.	P—Q4	Kt×B
9.	RP×Kt	B—Kt2
10.	B—Kt5	———

Herewith White exerts some pressure.

Position after the tenth move of White



Position after the tenth move of Black



Secondly

5.	———	B—K2
6.	R—K	P—QKt4
7.	B—Kt3	P—Q3

The two modes of development are interchangeable.

8.	P—B3	———

in order to guard the KB now against exchange

8.	———	Kt—QR4
9.	B—B2	P—QB4
10.	P—Q4	Q—B2

The move QB—Kt5, which pins the White Knight, is the problem under consideration. Shall White prevent the move or not? Shall he play P—KR3 now, or should he have played before? To me it seems better not to lose time with such slow, defensive moves so early in the game.

Judging the position, it appears that the White QKt aims at the square KB, whence it can go to K3 or Kt3, the White QR desires to occupy QB, the QB has not made up its mind whether to go to Kt5, K3 or perhaps Kt2. Black, on the other hand, desires to take possession of the QB's file, to exert pressure on Q5 and to use his QB, which stands mobile and efficient, for manifold threats.

The possibilities are exceedingly manifold. For instance,

11.	QKt—Q2	Kt—B3
12.	P—Q5	Kt—Q
13.	Kt—B	0—0
14.	P—KR3	Kt—K

15. P—KKt4 P—B3
16. Kt—Kt3 Kt—B2

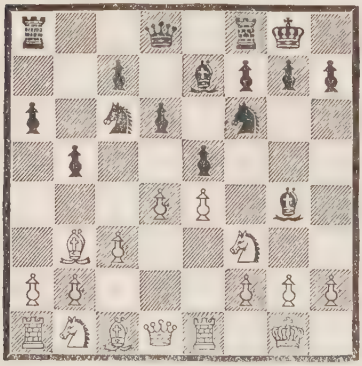
Black will play P—KKt3 and KKt—Kt2; White will try to force an entrance for his Rooks on the KKt's file by posting his Knight on B5. Again

11. QKt—Q2 Kt—B3
12. Kt—B BP×P
13. P×P B—Kt5
14. P—Q5 Kt—Q5
15. B—Q3 Kt—R4
16. Kt—Kt3 Kt—B5
17. B—B P—KKt4
18. B—K3 ———

All in all, in this variation the law of action is rather dictated by White. But Black, by abstaining from QB4, can choose a simpler line of play.

8. ——— 0—0
9. P—Q4 B—Kt5

Position after the ninth move of Black



Black plans something like this: 10. B—K3, R—K; 11. QKt—Q2, P—Q4. The question is only, if 10. B—Kt5 would not give the game a turn, since after the exchange of that Bishop for Knight the move B—Q5 would threaten to hamper the Black Knight greatly. Also 10. P—QR4, which would keep the Black Queen busy, is effective. Enough, there are still problems to be solved; the truth in Chess is not all known yet—not by a long way, luckily.

Finally, White may follow the plan to lose no time whatever and accordingly even give up his precious KB.

4. B×Kt QP×B
5. P—Q4 P×P
6. Q×P Q×Q
7. Kt×Q ———

Black must not refuse this simplification, otherwise he loses too much space. Now White has four Pawns against three on the King's side, Black has a Doubled Pawn on the Queen's side and therefore difficulties in obtaining a Passed Pawn except with the aid of his pieces. But he has effi-

cient pieces and need have no apprehensions in entering upon the struggle.

7.	———	B—Q3
8.	Kt—B3	B—Q2
9.	B—K3	0—0—0
10.	0—0—0	———

White and Black, of course, are at liberty to choose other lines of play. To determine whether this plan is a little superior to that plan or not, we have discovered, as yet, no means but patient and repeated trials.

Significant is, however, that the move P—KB3, ordinarily weak, after the exchange of the hostile KB becomes very effective. This observation is due to Steinitz. Dr. Bernstein has applied it happily in the above question, in recommending against 5. Kt—B3 the defence P—KB3.

The Ruy Lopez Opening will continue to set tasks and offer fertile suggestions to Chess masters for a long time to come. This Opening is dearest and nearest to the spirit of the old game—that spirit, which dislikes rigid dogmas but, on the contrary, loves motion and struggle.

The Half-Open Games

If White or Black in the first move advances P—K4, whereas the opponent holds the KP back, one-half of the board is open to the play of pieces whereas the other half abounds with obstructions.

An accurate theory of these Openings does not as yet exist. He who plays open should—and this much may safely be said—hold the centre without advancing Pawns until he has his Castles ready; then he may push his Pawns with the intention of opening lines for the Rooks. The defence should resist the opening of lines, at least until it has exchanged a hostile Bishop. The attack must lose no time, the defence no space.

The Opening of Niemzowitch

1. P—K4 Kt—QB3

White will now desire to make P—K4 difficult.

2. P—Q4 P—Q4

Black thus disputes with White the possession of the centre. If now 3. P—K5, Black may develop B—B4 and fight for point K5, particularly after having induced White to push P—KB4. To be sure, White would have no bad game after 3. P—K5, B—B4; 4. B—K3, P—K3; 5. B—Q3, KKt—K2; 6. Kt—K2, but nothing to boast of. To maintain the mobility is better strategy.

3. Kt—QB3 P×P
4. P—Q5 ———

The Knight has nowhere points of support and best retreats.

4. ——— Kt—Kt
5. Kt×P P—K3

Black may try 5. P—K4 too.

6. B—QB4

The centre is opened; hence, pieces must hurry into it.

6. ——— Kt—KB3
7. QB—Kt5 B—K2
8. B×Kt B×B
9. P×P B×P
10. Q×Q ch B×Q
11. B×B P×B

White has a slight advantage. Black would have done better with 6. B—K2, but White has advantage also then by capturing K6. If 6. Q—K2; 7. Q—K2.

The Opening of Niemzowitch is by no means untenable; that Opening suits a certain temperament which can defend patiently and at times assail surprisingly and fiercely.

White may turn it into a branch of the Scandinavian Opening treated of later.

The Fianchetti

1. P—K4 P—KKt3

(Fianchetto of the King).

1. P—K4 P—QKt3

(Fianchetto of the Queen).

Ancient Openings, presumably generated at a time before our rule of Castling was introduced and when another form of Castling, a jump of the King over two squares, was lawful. These were sane rules, and it would have been better if they had not been changed. After that unfortunate change, the Fianchetti lost their original purpose of providing a safe

square for the King and developing the Castles. Today they present a weakness in that they leave the centre of the board in the control of the enemy. True, they do not present targets in the centre either, but a fighter is used to being a target as well as a shot.

One can only conjecture the course of the game, since rigid analysis of the multitude of possibilities is out of the question.

1. P—K4	P—KKt3
2. P—Q4	B—Kt2
3. Kt—KB3	P—Q3
4. Kt—B3	Kt—Q2

So far White has had no serious problems, but now it becomes difficult to find a weak point in the Black camp that can be assailed. Well, it may be worth while to aim for the Black KB that defends the points KB6 and KR6.

5. B—K3	KKt—B3
6. P—KR3	———

It is necessary to safeguard the QB, otherwise White's plan becomes a joke.

6. ———	0—0
7. Q—Q2	P—K4

Now Black has his KR in play and therefore advances in the centre.

8. B—Q3	P×P
9. B×P	R—K
10. 0—0—0	———

White Castles Queen's side because he has a target for his KR in advancing P—KR4—KR5, also to develop his QR. White has the freer game.

Similarly, at the Fianchetto of the Queen.

1. P—K4	P—QKt3
2. P—Q4	B—Kt2
3. Kt—QB3	Kt—KB3
4. B—Q3	P—K3
5. Kt—B3	———

White must be careful not to advance Pawns beyond the fourth line before he has his Rooks ready.

5. ———	P—QB4

To lay hold on the point K4

6. 0—0	P—B5

That is very problematical.

7. B×P	Kt×P
8. Kt×Kt	B×Kt
9. R—K	B—Kt2
10. P—Q5	———

As soon as the position is opened, White holds the advantage.

Alekhine's Opening

1. P—K4 Kt—KB3

This Opening is the refuge for all those desirous of escaping from the book knowledge. The Opening has also the advantage of variety. On the other hand, it does not satisfy the craving for Logic.

2. P—K5 ———

The indicated move, since otherwise Black, not White, would determine the law of action.

2. ——— Kt—Q4

White cannot permit the Knight to stay in the centre; it is best to ask it at once where it wishes to lodge.

3. P—QB4 Kt—Kt3
4. P—Q4 P—Q3
5. P—B4 ———

These moves are prescribed unless White desires to forego his initiative.

5. ——— P×P
6. BP×P Kt—B3

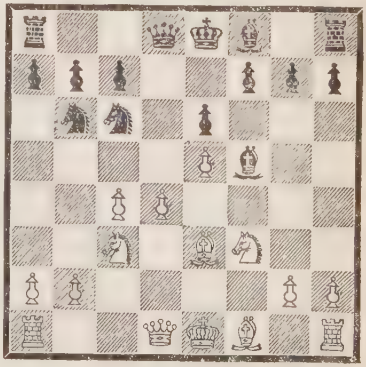
Black makes this move with a divided mind. He would like to advance 6. P—QB4, but for the present this counter-thrust is easily parried by P—Q5. If 6. P—K3; 7. Kt—QB3 again prevents P—QB4, Black certainly bears constantly in mind the idea of advancing the QBP, that shall break the chain of White Pawns.

7. B—K3 ———

Not 7. Kt—KB3 because of 7. B—Kt5, and the Knight is embarrassed, since the Pawns QB4 and Q4 are under pressure. The advance 8. P—K6 fails on account of 8. P×P followed by the counter-sacrifice 9. P—K4; 10. P—Q5, Kt—Q5; and a speedy P—K3.

7. ——— B—B4
8. QKt—B3 P—K3
9. Kt—B3 ———

Position after the ninth move of White



Here Black must come to a decision whether he wishes to resume his old plan of P—QB4 or whether he should rather put pressure on the QP and play for development. The attack 9. Kt—Kt5; 10. R—B, P—QB4; 11. B—K2 is undertaken by a minority of pieces and should lead to nothing but trouble. Black will scarcely be able to do better than

9. ——— Q—Q2
10. B—K2 0—0—0

Apparently, B—KKt5 is the threat, but the KBP is as weak as the QP. In reality, the threat is P—KB3.

11. Q—Q2 P—B3

If first 11. B—K2; 12. QR—Q, the advance of the KBP is no longer so powerful.

12. P×P P×P
13. 0—0 ———

The situation has cleared. White, his QBP and QP holding the central position, is assured of the initiative remaining in his hands. He is strong also on the KB's file. Black has the KKt's file. This is no position in which the master may take a nap. It is a breeding-ground for combinations. True, White seems to have the stronger position, but this may not be the judgment of History. We must thank Alekhine for his discovery of the possibilities latent in 1. Kt—KB3.

From's Gambit

1. P—KB4 P—K4
2. P×P ———

To capture the Pawn is superior to declining the offer by 2. P—Q3 or 2. P—K4.

2. ——— P—Q3
3. P×P B×P
4. Kt—KB3 ———

The attack formerly ran KKt—R3—Kt5 and Kt×RP. To spoil this plan Lipke invented the reply 5. P—Q4, 6. Q—Q3, 7. Q—K4 ch that is upsetting.

4. ——— P—KKt4

I played this in my match against Bird, 1890.

5. P—Q4 P—Kt5
6. Kt—K5 B×Kt
7. P×B Q×Q ch
8. K×Q Kt—QB3
9. Kt—B3 B—K3
10. B—Kt5! ———

in order to prevent 0—0—0 (Rubinstein).

10. ——— Kt×P
11. Kt—Kt5! K—Q2
12. K—K B—B5
13. R—Q ch K—B3
14. Kt—Q4 ch K—Kt3
15. P—K3 P—KB3
16. B—R4 QR—KB

White has now the initiative. To develop the Black KKt is no easy task. True, the White KP is weak, but, all in all, to counter the Opening 1. P—KB4 with a Gambit is not wise; the simple 1. P—Q4 is stronger.

Caro-Kann

1. P—K4 P—QB3
2. P—Q4 P—Q4

The meaning of the first move of Black is his second move. The first move is merely a preparation, to secure the Black QP and to menace the White KP.

After 3. P—K5 Black could develop all his pieces at his ease by B—B4, P—K3, QKt—Q2, an occasional P—QB4, etc. Black has difficulties only if 3. P×P or 3. Kt—QB3 or possibly 3. P—KB3.

3. P×P ———

If 3. ———, Q×P the first move of Black seems almost lost. Therefore

3. ——— P×P
4. P—QB3 ———

To secure the QP and to have the Queen ready on the Queen's side.

4. ——— Kt—QB3
5. B—Q3 Kt—B3
6. P—KB4? ———

Hereby White becomes strong on K5 but weak on K4.

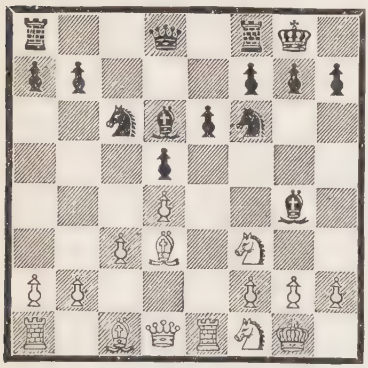
6. ——— B—Kt5
7. Kt—B3 P—K3
8. 0—0 B—Q3
9. Q—Kt3 Q—B2
10. Kt—K5 B—B4

Black thus dominates K5 and is safe.

6. Kt—B3 B—Kt5
7. QKt—Q2 P—K3
8. 0—0 B—Q3
9. R—K 0—0
10. Kt—B ———

A calm position, Black has a target for attack in the Pawn QB3 that he might seek to engage by P—QKt4—Kt5, in order to open lines for the Rooks and possibly to weaken the White QP. White can make this plan illusory by P—QR4. Be-

Position after the tenth move of White



sides, he has chances on the King's side. But taken all in all, the position is exceedingly balanced.

3. P—KB3 ———

with the intention of holding the centre. Black cannot reduce this plan *ad absurdum* simply by 3. P×P; 4. P×P, P—K4, because White then develops rapidly with 5. Kt—KB3, P×P; 6. B—QB4.

3. ——— P—K3
4. Kt—B3 P—QB4!

This is the manner of meeting White's plan.

5. P×QP KP×P
6. P×P P—Q5
7. Kt—K4 P—B4

Not 7. B×P; 8. Kt×B, Q—R4 ch, as the German edition mistakenly has it, because of 9. P—B3! threatening Q—R4 ch.

8. Kt—Q6 ch B×Kt
9. P×B Q×P

Black has a point of invasion at K6 where he might try to post a Knight. The third move of White is now worse than useless.

The strongest line of play is

3. Kt—QB3 P×P
4. Kt×P Kt—KB3
5. Kt×Kt ch ———

Possibly 5. Kt—QB3, but not 5. Kt—Kt3 which can be met by 5. ———, P—K4.

5. ——— KP×Kt

Thus White has the advantage on the Queen's side, although Black, by virtue of his rapid development and his Pawn plus on the King's side, has enough force to make counter-play.

6. B—QB4 ———

Here White dominates the important points Q5 and K6.

6. ——— B—Q3
7. Q—K2 ch B—K2

Black had better avoid

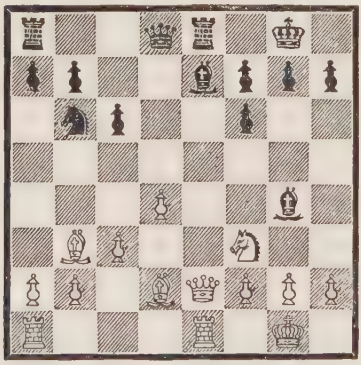
the exchange of Queens, since White has advantages for the Ending, while Black has opportunities for attack against the King.

8.	Kt—B3	0—0
9.	0—0	R—K
10.	R—K	Kt—Q2
11.	P—B3	Kt—Kt3
12.	B—Kt3	———

In a celebrated game, Forgacs *versus* Dr. Bernstein, White, in similar position, followed the plan B—B, P—QKt3, P—QB4.

12.	———	B—KKt5
13.	B—Q2	———

Position after the thirteenth move of White



The plan of White is to make his Queen's side Pawns tell and to remain rather on the defensive on the King's side. Black will try to provoke the move of a White Pawn on the King's side and then to proceed with his majority of Pawns on that side against the advanced Pawn. With excellent play, say in a correspondence game between masters, White might be found to hold a minute advantage.

The Scandinavian Opening

1.	P—K4	P—Q4

An essentially sound idea. Black disputes the centre from the very start. It is his aim to neutralize each piece, that White develops by opposing to it an equivalent piece and to proceed with his own development as rapidly as possible. To give an instance:

2.	P×P	Q×P
3.	Kt—QB3	Q—QR4
4.	P—Q4	P—K4
5.	Kt—B3	B—KKt5
6.	P×P	Kt—QB3
7.	B—K2	B—Kt5
8.	0—0	KKt—K2

The Pawn cannot be saved. The later it is captured, the better.

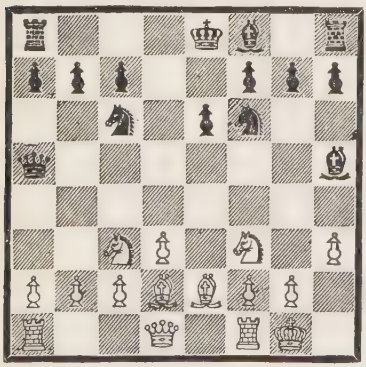
To meet this plan of campaign White must

avoid exchanges of minor pieces. Then the Black Queen will at last be a target. Such is the meaning of the following play:

4.	Kt—B3	Kt—QB3
5.	B—K2	B—Kt5
6.	P—KR3	B—R4
7.	0—0	Kt—B3
8.	P—Q3	P—K3
9.	B—Q2	———

Black finds it difficult to discover a secure place for his Queen. Note that KR4, which would be advantageous, is blocked by the QB, whence the move 6. P—KR3, that otherwise is questionable. Possibly that move might have been made at a later stage with equal effect.

Position after the ninth move of White



It remains for us to consider the attitude White should adopt if Black does not at once recapture the Pawn. In that case, it is hardly advisable to hold on to it since Black would then get a rapid and efficient development. But by his willingness to abandon the Pawn plus, White may get an even better development than the above.

2.	———	Kt—KB3
3.	P—Q4	Q×P
4.	Kt—QB3	Q—QR4
5.	Kt—KB3	———

and now 5. P—K4 is out of the question. And if

5.	———	B—Kt5
6.	P—KR3	B—R4
7.	P—KKt4	B—Kt3
8.	Kt—K5	———

and the Queen is assailed at once, whereby White anew gains a move, because a developing move, such as 8. QKt—Q2, would be answered by 9. Kt—B4, Q—R3; 10. P—Q5, whereby the Queen is shut in. Therefore

8.	———	Kt—K5
9.	B—Kt2	Kt×Kt

10. Q—Q2 with favourable development. And if

3.	———	Kt×P

4. P—QB4 Kt—KB3
5. Kt—KB3 — — —

In development White is even with Black. But White has a phalanx of Pawns in the centre and has thus far the best of it.

The Sicilian Opening

1. P—K4 P—QB4
2. Kt—KB3 P—K3
3. P—Q4 P×P
4. Kt×P — — —

Thus White, not Black, dominates the point Q4.

4. — — — Kt—KB3

Black prevents P—QB4 which would press upon Q5 as well as QKt5, hampering the Black Pawns.

5. Kt—QB3 — — —

It cannot be helped, the QBP must be blocked.

5. — — — Kt—B3

Whether this Knight should rather aim for Q2 is a question. Presumably, either variation is playable.

6. Kt×Kt KtP×Kt

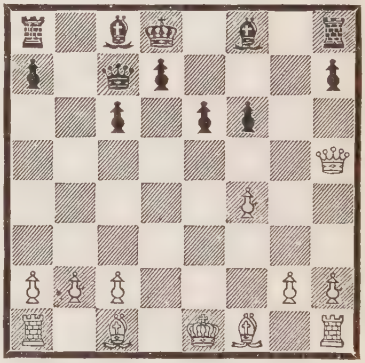
Otherwise, White, without having to run risks, would have a slight advantage by exchanging Queens.

7. P—K5 Kt—Q4
8. Kt—K4 Q—B2
9. P—KB4 — — —

thus a game of mine against Lipschutz.

9. — — — P—KB4
10. P×P in passing Kt×P
11. Kt×Kt ch P×Kt
12. Q—R5 ch K—Q

Position after the twelfth move of Black



White has an attack against the King, but the position is very difficult inasmuch as Black has strong Pawns and good mobility. As an instance

13. B—K3 P—Q4
14. 0—0—0 Q—KKt2
15. B—B4 B—Q2

and attack against the King has considerable difficulties to overcome.

But White plays preferably

13. B—Q2 P—Q4
14. 0—0—0 ———

with an eventual P—B4 to loosen the array of Pawns.

The tempting

5. ——— B—Kt5

is probably weaker. White simply develops

6. B—Q3 ———

and now threatens an attack against the King's side, for instance,

6. ——— P—Q4
7. P—K5 KKt—Q2
8. Q—Kt4 ———

whereupon Black must weaken the King's side. And if

6. ——— Kt—B3
7. Kt×Kt KtP×Kt
8. P—K5 Kt—Q4
9. Q—Kt4 P—Kt3
10. 0—0 ———

and Black can win the Pawn only by giving away his fine KB, whereupon Black is in trouble on the Black squares, particularly after B—R3.

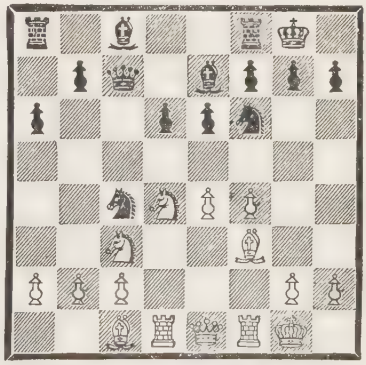
Immensely more difficult becomes the game if Black plays to hold on to his KB and also keeps his QP back

2. Kt—KB3 P—K3
3. P—Q4 P×P
4. Kt×P Kt—KB3
5. Kt—QB3 P—Q3
6. B—K2 B—K2
7. 0—0 0—0
8. B—K3 Kt—QB3
9. P—B4 Q—B2
10. Q—K P—QR3

in order to push P—QKt4 and to obtain for the QB a favourable diagonal.

11. B—B3 Kt—QR4
12. QR—Q Kt—B5
13. B—B ———

Position after the thirteenth move of White



White has covered his weaknesses well and also threatens an attack by Q—Kt3 or P—KKt4, but Black has counter-play on the Queen's side and also in the centre, where he

can advance P—K4 under many conditions.

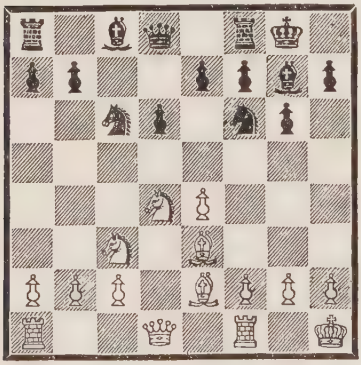
Black can also play Fianchetto with the KB. But then he will not touch the KP, so as to keep the QB free and to guard his KB3 with a Pawn.

2. ———	Kt—QB3
3. P—Q4	P×P
4. Kt×P	Kt—B3
5. Kt—QB3	P—Q3
6. B—K2	P—KKt3
7. 0—0	B—Kt2
8. B—K3	0—0

Not 8. P—Q4 because of B—QKt5.

9. K—R	———

Position after the ninth move of White



White will attempt to get an opening by P—KB4. Black has again space on the Queen's side and in the centre. For instance, 9. ———, P—Q4; 10. Kt×Kt, P×Kt; 11. P—K5. Or else 9. ———, Kt—KKt5; 10. B×Kt, B×B; 11. Q×B, Kt×Kt; 12. Q—Q followed by P—KB4.

The attempt to convert the Sicilian Opening into a Gambit is feeble.

1. P—K4	P—QB4
2. P—QKt4	P×P
3. P—QR3	P—Q4
4. P×P	Q×P
5. B—Kt2	P—K4

and Black is well developed.

All in all, the Sicilian Opening is full of tension.

The French Opening

1. P—K4	P—K3

A very logical move, developing and at the same time preparatory to P—Q4 which engages the White KP and forces White to a far-reaching decision.

2. P—Q4	P—Q4
3. Kt—QB3	———

In case of the exchange 3. P×P, P×P, the game tends to a Draw of which the symmetrical variation 4. Kt—KB3, Kt—KB3; 5. B—Q3, B—Q3; 6. 0—

0, 0—0; 7. B—KKt5, B—KKt5; 8. P—B3, QKt—Q2; 9. QKt—Q2, P—B3; 10. R—K, Q—B2; 11. Q—B2, KR—K; furnishes a frightful instance. To produce tensions only two ways seem practicable—the advance P—QB4 and Castling Queen's side, but in either case the peril seems greater than the gain, so that such an enterprise hardly seems justified, least of all for the second player.

3. ——— Kt—KB3

With 3. P×P Black would leave point K5 to White. True, even then Black would have a firm position.

4. B—KKt5 ———

If 4. B—Q3, P—QB4!; 5. Kt—B3, BP×P; 6. Kt×P, P—K4; 7. Kt—B3, P—Q5; and Black has nothing to fear.

4. ——— B—K2
5. P—K5 KKt—Q2
6. P—KR4 ———

For Black to accept this sacrifice is hazardous and hardly advisable; he will be unable to bring his plus to bear upon the struggle, even if he survives the attack. From the immense multitude of possibilities an instance—alas! only one out of so many—may be given here: 6. ———, B×B; 7. P×B, Q×P; 8. Kt—R3, Q—R3; 9. P—KKt3, P—QR3; 10. P—B4, and White has an excellent development and many targets for attack besides.

6. ——— 0—0

If 6. ———, P—QB4; 7. Kt—Kt5, P×P?; 8. Kt—Q6 ch, K—B; 9. Q—R5 appears to win. And if 7. P—B3; 8. B—Q3 initiating a powerful attack.

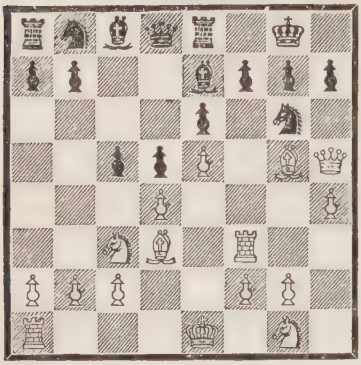
7. B—Q3 R—K
8. Q—R5 Kt—B
9. R—R3 P—QB4

If now 10. R—Kt3, Kt—QB3!

10. R—B3 Kt—Kt3

It is this manœuvre that delays White's attack and thus allows Black a counter-attack. To give an idea of the closeness of the fight, note 11. Kt—R3, Kt—Q2; 12. B×B, R×B; 13. Kt—KKt5, QKt—B; 14. Kt×RP?, Kt×Kt; 15. R×P, Kt(Kt3)—B! A last minute's escape, for if 15. ———, R×R; 16.

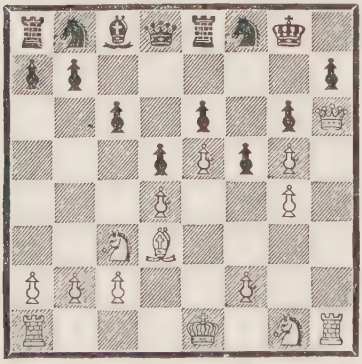
Position after the tenth move of Black



B×Kt, and Black is slaughtered. As it is White loses. Again:

8.	Q—Kt4	P—KB4
9.	Q—R5	Kt—B
10.	P—KKt4	B×B
11.	P×B	P—KKt3
12.	Q—R6	P—B3

Position after the twelfth move of Black



It is not easy to force an entrance into the Black camp. Black needs only to place a Castle on KKt2, in order to prevent sacrifices of Knights on KR4 or KKt3. Black can take the initiative on the extreme Queen's side. The QB dominates K3 and prevents a sacrifice on KB4.

In the French game the older masters, when playing White, used to open the square Q4 in order to occupy it with a Knight which thence exerts strong pressure. There are many ways to this goal, for instance, the one preferred by Steinitz.

1.	P—K4	P—K3
2.	P—Q4	P—Q4
3.	Kt—QB3	Kt—KB3
4.	P—K5	KKt—Q2
5.	P—B4	P—QB4
6.	P×P	Kt—QB3

Better than 6. ———, B×P; 7. Q—Kt4; whereupon Black must make some weakening move such as K—B or P—KKt3. One must not think, however, that this mistake would require Black to pay for it with the extreme penalty of losing.

7.	B—K3	Kt×BP
8.	Kt—B3	B—K2

9. B—Q3 0—0
10. Kt—K2 — — —

White secures Q4 also against P—KB3, which he simply captures. The game then slows down. As compensation for White's strong point in the centre Black has the QB's file.

Not to be recommended is the advance P—K5 unless White does so without losing a move thereby. Since the P on K5 is easily assailable, the QP must aid it and itself becomes a target. The White officers hardly get a fair chance in all this. Still, this line of play has also an advantage, namely, in White's gaining room. To give an instance,

2. P—Q4 P—Q4
3. P—K5 P—QB4
4. Kt—KB3 Kt—QB3
5. P×P B×P
6. B—Q3 KKt—K2
7. 0—0 Kt—Kt3
8. B×Kt RP×B
9. QKt—Q2 B—Q2
10. Kt—Kt3 B—Kt3
11. P—QR4 — — —

and again

4. — — — Q—Kt3
5. P—QB3 Kt—QB3
6. B—K2 P×P
7. P×P KKt—K2
8. Kt—R3 Kt—B4
9. Kt—B2 B—Kt5ch
10. K—B P—KR4

These modes of development, which are numerous, are not aggressive. Still they do not lead to dead losses, but may, by good luck, produce good contests occasionally.

What a pity that the first player has it in his power to reduce the French game to a sterile and lifeless position almost certain to end in a Draw! Otherwise, it would pose so many problems which would gladden the heart of every genuine Chess-lover.

Sicilian in the First Move

1. P—QB4 P—K4

Since the Sicilian yields a fair game to the second player, one is tempted to think that it should be proportionately stronger when essayed by the first player, who has all the advantages of that Opening and a move into the bargain.

2. Kt—QB3 Kt—KB3
3. Kt—B3 Kt—QB3
4. P—K3 — — —

Shall Black now advance 4. P—Q4? But after 5. P×P, Kt×P; 6. B—Kt5, the move which White is ahead gives him a far superior game than Black could obtain in the equivalent variation of the Sicilian. Must Black play 4. ———, P—Q3? White will then advance P—Q4 and fare rather well, as for instance,

4. ———	P—Q3
5. P—Q4	B—K2

If 5. P×P; 6. Kt×P, and the White Knights are well posted.

6. B—K2	0—0
7. 0—0	B—B4
8. P—QKt3	R—K
9. B—Kt2	Kt—Q2

It is difficult for Black to obtain the initiative, because White is in command of Q5 where the QKt can occasionally effect an entrance or where the QP may advance, accordingly as White plans an attack by advancing his Pawns on the Queen's side or by concentration of pieces against the King.

If Black desires to do more than patiently wait for the initiative that White might be disposed to take, he will do well to keep the game closed and to imitate at first the moves of White.

1. P—QB4	P—QB4
2. Kt—QB3	Kt—QB3
3. Kt—B3	Kt—B3
4. P—Q4	P—Q4

If now 5. P—K3 so P—K3. But Black must be resolute enough to go his own way, as, for instance, in the following variation:

5. B—KKt5	P×QP
6. KKt×P	Q—Kt3
7. KKt—Kt5	P×P
8. B×Kt	P×B
9. Kt—Q5	Q—R4 ch
10. Q—Q2	Q×Q ch
11. K×Q	B—R3 ch
12. P—K3	0—0
13. B×P	R—Q
14. K—K2	B—Kt2

or else 7. B—K3, P—K4.

8. Kt×Kt	Q×KtP

The above first four moves of Black are sound: that much is fairly certain. All the rest is speculative and is meant to be so and must in no way be considered as having gone through the mill of criticism and experience. The ground trodden above is yet rather

new, and you may explore it as well as anybody else.

The Closed Openings

It is not so long ago that a game in which neither player advanced P—K4 was a rarity. Now such games, at least in the contests of masters, have become the rule.

Many causes have contributed thereto. The other Openings are already well known, and to try to introduce winning innovations into them has become a very risky business. In the Closed Openings, on the contrary, not only is our knowledge limited, but even our methods of analysis fail to produce results, for these results become perceptible only after many moves in a long drawn-out Ending.

The methods which operate in these Openings are based not on "combination" but on "positional" play. These terms, their meanings, their laws will be explained in the chapters that follow. In the meanwhile, not very much can be said on the theory of the Closed Openings.

The Queen's Gambit

1. P—Q4 P—Q4
2. P—QB4 ———

To accept the Gambit is feasible, but it must not be done with the intent of holding fast to the Pawn.

2. ——— P×P
3. Kt—KB3 ———

Not 3. P—K3 on account of 3. P—K4; 4. B×P, P×P; 5. P×P, B—Q3; whereupon Black's pieces are untrammelled.

3. ——— P—K3

If 3. P—QKt4; 4. P—QR4, P—QB3; 5. P×P, P×P; 6. P—QKt3 regaining the Pawn easily with an easy game.

4. P—K3 Kt—KB3
5. B×P P—QR3

in order to obtain development by P—QKt4

6. P—QR4 ———

the Black QB shall not get an outlet.

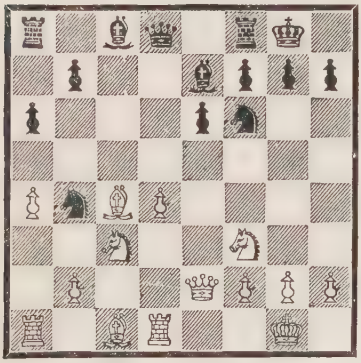
6. ——— P—QB4
7. 0—0 ———

in order soon to be able to use the KR on the Queen's file.

7. ——— Kt—B3
8. Kt—B3 B—K2

9. Q—K2 0—0
10. R—Q P×P
11. P×P Kt—QKt5

Position after the eleventh move of Black



White has the initiative, Black is cramped. A method of development for Black is Q—R4, R—Q, B—Q2, B—K, QR—B. Another one would be KKt—Q4, P—KB4, P—QKt3. The pieces then are mobile, but the KP would be very weak.

Standard play is to decline the Gambit and to guard the QP by a Pawn.

2. ——— P—K3

This move protects as well as develops.

3. Kt—KB3 P—QB4

This move is worthy of consideration because Black thereby strengthens his centre so as to keep the balance there. Its drawback is that the lines are opened very rapidly which benefits the first player more than the defence.

4. P×QP ———

Herewith White wishes to create a vulnerable point in the Black camp whereas his own position on Q4 remains very strong.

4. ——— P×P
5. Kt—B3 Kt—QB3
6. P—KKt3 ———

in order to exert pressure on Q5. With 6. B—KKt5, B—K2!; 7. B×B, KKt×B; 8. P—K3 (with 8. P×P, P—Q5, Black gains space whereas the Pawn plus cannot be long maintained); 8. ———, Q—Kt3; 9. Q—Q2, P×P; 10. P×P and the game is equalized.

6. ——— Kt—B3

To play to exchange the QB by B—KKt5 would be weak. White would reply 7. B—Kt2 and be glad to give his Knight for the very mobile Bishop.

7. B—Kt2 B—K2
8. 0—0 0—0
9. B—Kt5 B—K3

The QP requires this protection although the Bishop would otherwise be better off on B4 or Kt5.

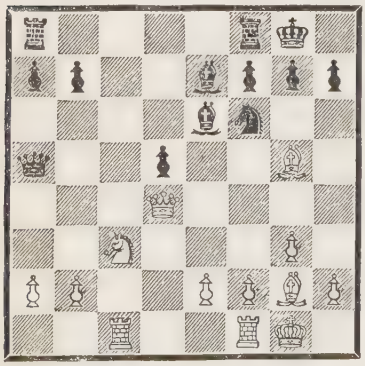
10. P×P B×P
11. QR—B B—K2
12. Kt—Q4 Kt×Kt

in order to preserve the QB.

13. Q×Kt Q—R4

These moves form a logical chain although the order of these moves may be changed.

Position after the thirteenth move of Black



I append moves from a game, Marshall *versus* Rubinstein.

14. P—QKt4 Q—R6
15. Q—Q3 Q×KtP
16. B×Kt B×B
17. Kt×P B×Kt
18. B×B QR—Q

whereupon White has an advantage by his powerful well-supported Bishop.

1. P—Q4 P—Q4
2. P—QB4 P—K3
3. Kt—KB3 Kt—KB3
4. Kt—B3 QKt—Q2

Even though Black does not advance his QBP at once, he is well advised to keep himself ready to do so and therefore not to block the Pawn.

5. B—Kt5 B—K2

Also 5. ———, P—QB3 may very well be played. After 6. P—K3, Q—R4; 7. Kt—Q2, B—Kt5; 8. Q—B2, 0—0; 9. B—K2, P×P; 10. B×Kt, Kt×B; 11. Kt×P, Q—B2; Black may then obtain play by his two Bishops, though in the centre White has a counter-balancing advantage.

6. P—K3 0—0
7. QR—B R—K
8. Q—B2 P—B3

White, having no other developing move to make,

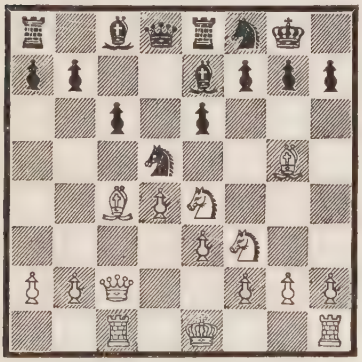
is now almost forced to play the KB.

9.	B—Q3	P×P
10.	B×P	Kt—Q4
11.	Kt—K4	———

If 11. B×B, Q×B; Black may attempt to obtain an open game by Kt×Kt followed by P—K4.

11.	———	Kt—B

Position after the eleventh move of Black



Black will now slowly gain ground and beat back any attack since his position is void of weak spots.

1.	P—Q4	P—Q4
2.	P—QB4	P—QB3
3.	Kt—KB3	Kt—KB3
4.	Kt—B3	P×P

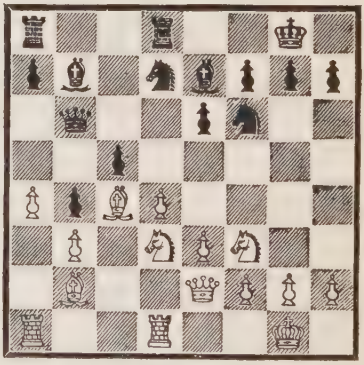
Also this is playable although White, with best play, always keeps the initiative.

5.	P—K3	———

If 5. P—QR4, B—B4; 6. P—K3, Kt—QR3!; 7. B×P, Kt—QKt5; the excellent position of the QKt gives Black a chance for a strong fight.

5.	———	P—QKt4
6.	P—QR4	P—Kt5
7.	Kt—R2	P—K3
8.	B×P	B—K2
9.	0—0	0—0
10.	Q—K2	QKt—Q2
11.	KR—Q	P—B4
12.	P—QKt3	Q—Kt3
13.	B—Kt2	B—Kt2
14.	Kt—B	KR—Q
15.	Kt—Q3	———

Position after the fifteenth move of White



White has a weak spot on QB3 that gives Black hope for counter-action.

Other defences of the Queen's Gambit, although playable, are difficult and cramped or not wholly sound.

Other QP Games

1. P—Q4

Black as well as White may vary from the above in manifold ways. White may play his QB to KB4 or to QKt2 or to Q2, Black may keep back his QP or advance it no farther than Q3 and develop his KB to Kt2. These lines of play, however, are not so vigorous as those treated above. They have variety, but not much point. A few instances must suffice.

1. ———	P—Q4
2. B—B4	Kt—KB3
3. P—K3	P—QB4
4. Kt—KB3	Kt—B3
5. B—Q3	P—K3
6. 0—0	B—K2
7. P—QB3	Q—Kt3
8. Q—B2	

And again

1. ———	Kt—KB3
2. Kt—KB3	P—KKt3
3. P—QB4	B—Kt2
4. Kt—B3	0—0
5. P—K3	P—Q3
6. B—Q3	QKt—Q2
7. 0—0	P—K4

Now the game is half open.

8. Q—B2	R—K
9. B—Q2	———

White will place his Castles on K and Q with the intention of then opening a line or two. He has a firm and strong position.

To speak at length of these lines of play would be futile at this point. The best way to become acquainted with them is to study them according to the principles to be dealt with in the chapters which follow. Besides, these variations are merely side issues.

Zukertort or Reti Opening

1. Kt—KB3	P—Q4
2. P—QB4	———

A spiritual Opening which possesses, it is true, not so much force as variety, but which is exceedingly plastic and therefore susceptible of being turned into many wholly different shapes.

Black is not bound down to any particular defence. He may, for instance, continue P×P or P—QB3 or P—K3 or P—Q5: all these moves are quite playable. Black must not, however, advance Pawns incautiously or exchange centre Pawns too readily for wing Pawns.

2. ——— P—K3
3. P—QKt3 Kt—KB3
4. B—Kt2 P—QB4
5. P—KKt3 Kt—B3
6. B—Kt2 P—QR4

In thus developing the QR, Black escapes the necessity of providing an exit for the QB. If 7. P×P Black might well respond with Kt×P; and though the White QB exerts pressure and perhaps forces P—KB3 Black has a good centre. If White does not play P×P, the Black QP may finally slip past and establish a rather formidable wedge of Pawns.

2. ——— P—QB3

White can now follow the regular lines with 3. P—Q4 or else leave the centre open for a while longer.

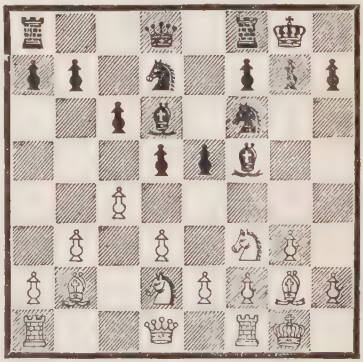
3. P—KKt3 Kt—B3
4. B—Kt2 B—B4

Herewith Black aims to dominate K5 and to develop the QR. But Black must be careful not to permit White to exchange the Bishop by Kt—KR4. In reply to that move, the Bishop must be ready to sidestep the attack with B—K5 or B—Kt5 as long as no safe retreat is provided for it with P—KR3.

5. 0—0 P—K3
6. P—Q3 QKt—Q2
7. P—QKt3 B—Q3
8. B—Kt2 0—0
9. QKt—Q2 P—K4

It is time to open the centre, the Rooks are ready for action.

Position after the ninth move of Black



Black is firm enough in the centre and can make

a play on the Queen's side by P—QR4.

A Summary

In looking back upon the lines of play already discussed, which have evolved through the co-operation of many masters in many trials, we discern, in the web of variations, a certain trend, a certain rule or law.

FIRSTLY: It is of great value for either side to dominate *points*. Hence, not only the gain of material, pieces or Pawns, is important, but also the holding in hand of space. The more space you dominate, the less space for the opponent in which to move his pieces about, the more restricted the number of moves with which he may threaten you or guard himself against your threats.

SECONDLY: He who dominates central squares is better off than the ruler over wing squares. The squares have not an equal value. Those of the centre are the most important ones because thence Queen, Bishop and Knight command the largest number of squares. In the centre the important lines intersect. The struggle in the Opening turns therefore essentially round the domination of the centre proper K4, K5, Q4, Q5, and the extended centre from QB3, QB6 to KB3, KB6.

THIRDLY: He will have gained the advantage in the Opening who first succeeds in bringing Pawns and pieces to dominate the extended centre, and in such a way as not only to command as much area as possible, but to cramp the opponent.

FOURTHLY: To fix the exchange value of the Pawns and pieces and the move, in order to decide whether we may sacrifice a Pawn for so many moves gained in development and similar questions, the following table will be found to be a fairly accurate guide:

The Value

of the first move	=1
of the second move	=4/5
of the third move	=3/4
of the fourth move	=2/3
of the fifth move	=1/2
of the KP or QP	=2
of the KBP or QBP	=1½

of the KKt or QKtP=¾
of the KRP or QRP=½
of the Kt =4½
of the KB =5
of the QB =4½
of the KR =7
of the QR =6
of the Q =11

These are, of course, only estimates based on experience. The numbers given are obviously only approximate. But even though the position is complicated, they can still be of service in helping to determine whether one may venture upon sacrificing a piece for two Pawns, and in elucidating similar thorny problems.

Such a table, if it were possible, ought to include the values of dominating squares also, but I am not sure whether the table thus extended would retain its original form, whether it would not necessarily be more complex, whether it would not have to work with pairs of numbers and groups of squares. The virtue of the original table, however, is just its lack of complication. It is better, therefore, to go no farther but to stop right here and use only arithmetic. It is better to breed within yourself a sound judgment concerning the value of the squares. Practice and intelligent criticism will help you to develop it. The acquisition of such judgment is a hundred times more precious than the mere learning of a table of values just as in Life it is more important to breed than to learn. This practice you will find to be splendid discipline for you.

It is enough to understand and, from the above variations, to be able to prove that for the purpose of the domination of the squares—well understood, not for the attack against the King — the centre is the most important space.

Also the attack against the King is important in the Opening, as well as the manner in which the squares are dominated.

Thus, pressure against the squares surrounding the Castled King is advantageous. But this is an inferior advantage because he who dominates the centre can combat menacing pieces by obstruction or exchange.

Again it is important that you are able to place on the dominated squares pieces of minor value which are safe there and whence they have a wide range. At times open lines of Rooks and Bishops may have a value equivalent to that of a few Pawns.

But here we encounter no problems further concerning the Opening. These we shall have to examine very accurately later and from wholly different points of view.

THIRD BOOK

THE COMBINATION

After these researches which have been enriched by the work of many generations and varied minds and which, therefore, cannot be, as yet, homogeneous, we now turn to systematic investigation. This must not be a mosaic, heterogeneously composed though in every detail beautiful; it has to be a unit, made so by reason, the business of which is not beauty but truth. To this end we begin by illuminating a concept which has to throw light upon the modern period of Chess evolution.

In every situation one easily discovers moves of violent, forceful and immediate effect. Their purpose is to produce a change in valuation, so as to humiliate that which is strong and to put into the foreground that which had been but slightly esteemed. Such moves are a Checkmate, the capture of a piece, the promotion of a Pawn, simultaneous attacks, Checks to King or Queen—in short, all moves which contain a menace sudden and brutal.

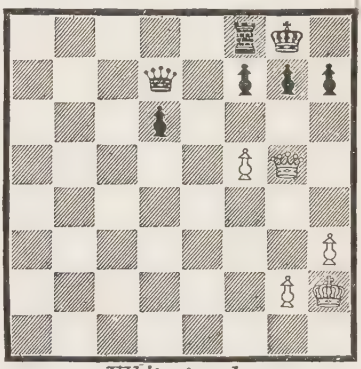
Such violent moves are opposed by moves equally violent. Attack and parry and counter-attack form therefore a chain. If in this chain link joins link in simple sequence, it is called a "variation" or a "variant." But the chain has often branches, connecting in points where two or more threats or parries continue the sequence. In that case, one speaks in the plural—"variations," and usually of a "net" of variations.

In his analysis of the position the Chess-player has to see through the nets of variants in order to ascertain whether or

not by forceful moves the game may be brought at once to a conclusion. He makes these investigations often, he makes them always when the hostile forces have approached each other for mortal combat. Otherwise, he might let slip a favourable opportunity or fail in vigilance and lose thereby in a moment of inattention what he has gained in an hour of concentration. Nevertheless, ordinarily his work is merely prophylactic. Ordinarily, his labour remains a mere attempt, his investigation is ordinarily not made visible by his deed. The move that he chooses reflects none of his preparatory work because it is seldom that the net of variants contains a satisfactory solution.

In the rare instances that the player can detect a variation or net of them which leads to a desirable issue by force, the totality of these variations and their logical connections, their structure, are named a "combination." And he who follows in his play such a chain of moves is said to "make a combination."

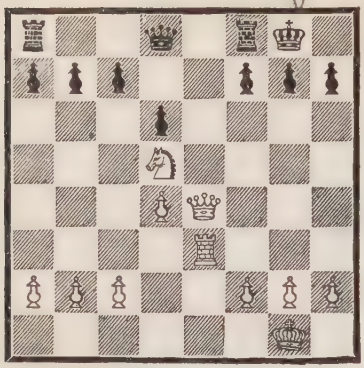
Let us elucidate this concept by a variety of examples.



White to play

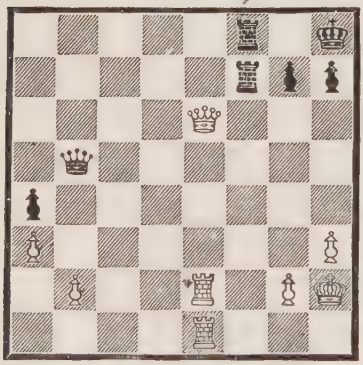
White makes a combination consisting of but one variation. It starts with P—B6 threatening Mate. Only one parry is possible, P—Kt3. Hereupon Q—R6, a new threat of Mate which cannot be guarded, because neither Queen nor Rook can cover the point KKt2. Black has only the useless Q× RP ch to delay the Mate and is lost.

White, though the exchange behind, can force a win by a combination which has two variants. It begins with 1. Kt—K7 ch. If Knight is captured Queen recaptures and White wins by superiority. And if 1. ———, K



White to play

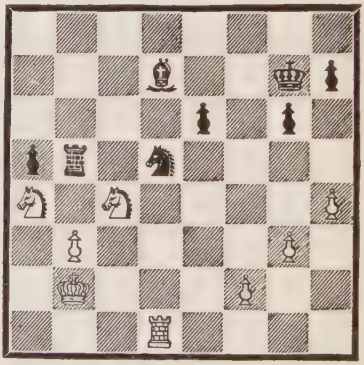
—R; 2. Q×RP ch, K×Q; 3. R—R3 Mate. This second variant embodies the "idea" of the combination, the sacrifice of the Queen.



White to play

White would here calculate the sequence of moves beginning with 1. Q×R. If then 1. R×Q; 2. R—K8 forcing a Checkmate shortly. This is one variant, but there are others to be taken into consideration. Perhaps Black replies with a counter-thrust? 1. Q—Kt ch; 2. K moves or P—Kt3. Thereupon 2. R×Q. Now 3. R—K8 ch. Here again the variation splits into two variants, either Q×R—which would be bad—and finally R—B, whereupon the calculation soon comes to an end. Shall White enter upon this course? The combination forces exchange of Rook and Queen. It depends upon his judgment whether he considers the combination worth making or not.

Yates

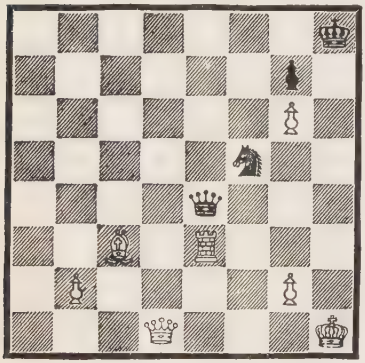


Capablanca to play

White makes a combination by which he gains an important Pawn.

1.	Kt—B3	R—B4
2.	Kt—K4	R—Kt4
3.	Kt—Q6	R—B4
4.	Kt—Kt7	R—Kt4
5.	Kt(Kt7)×P	

Black to play

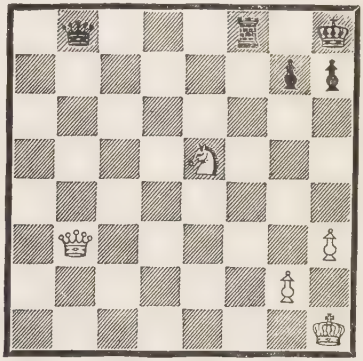


Black saves this apparently hopeless position by a combination

1.	———	Q×KtP ch
2.	K×Q	Kt×R ch
3.	K moves	Kt×Q
4.	B—Q4	Kt×P
5.	B×Kt	

and White cannot drive the King out of the corner. The game ends in a Stalemate or a Draw.

Already these few instances prove that a combination must always have a "point," an "idea." One may recognize this idea by the surprise which it causes the spectator and by the feeling of freedom which its conception gives to the player. The idea solves a riddle at *one* stroke.

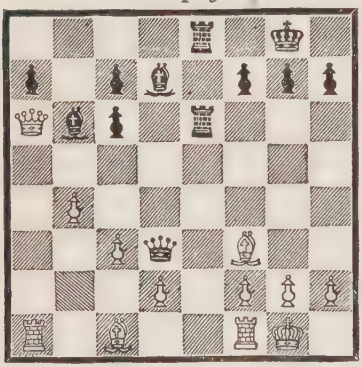


White to play

White sees easily that after 1. Kt—B7 ch the Rook must not capture the Knight and therefore the King is driven into the diagonal of the Queen. By moving the Knight the Queen Discovers Check, but since the Queen is attacked by the hostile Queen no Check of discovery would avail except a Double Check. 2. Kt—R6, whereupon again K—R. So far so good, but how can White win? Certainly, after 3. Kt—B7 ch King must again move to Kt; this, however, leads only to a Draw by Perpetual Check — or no? Suddenly White grasps an idea and, delivered

from the pain of laborious search, he jubilantly announces a Checkmate in four moves. The idea is to block the only square where the Black King could escape by offering a surprising sacrifice. 1. Kt—B7 ch, K—Kt; 2. Kt—R6 ch, K—R; 3. Q—Kt8 ch, R×Q (forced); 4. Kt—B7 Mates.

Morphy



Louis Paulsen

Young Morphy, in the tournament at New York, 1857, playing against Louis Paulsen, has to move. He had blocked the QP and thus cramped the QR and QB of White with his Queen, but now White attacks that Queen and proposes to exchange. He ponders. Shall I exchange? but no, B—Kt4 will afterwards deprive me of my fine QB. Shall I protect the Queen with Rook so as to block with Rook? The Rook might be driven off by that Bishop. And the King looks weak. A pity that Q×R ch won't finish the game right off. Maybe B×P ch goes? No, King takes and unfortunately I have no diagonal Check with Queen so as to drive the King into the open. But there ought to be something, I feel it. How about Q×B? Why, there would be a Check with Castle and B—R6, he cannot guard the threatened Mate by R—Kt, of course—well, I should like to see him stop that attack. Morphy does not cogitate further, the rest of the combination with him is a matter of sentiment.

Paulsen, surprised by the combination, does not render the strongest resistance. The game proceeds

1. Q×B	P×Q
2. R—Kt3 ch	K—R
3. B—R6	R—Q

Not the best defence. True, 3. R—Kt was out of the question because of 4. R×R ch, K×R; 5. R—

K8 Mate in two, but there was another method to parry the threat, namely, by attack upon the formidable Rook on Kt6 with Q—Q3. If then 4. B—Kt7 ch, K—Kt; 5. B×P ch, Q×R; 6. RP ×Q, P—Q4; 7. R—K5, P—R3; White would have a chance to continue; hence, surely 4. P—KB4. After this not 4. Q—B4 ch; 5. K—B! preventing Q—B7, but 4. ———, R—Q; 5. B×P, Q—B; and White can still struggle, or 5. B—Kt7 ch, K—Kt; 6. B×P ch, K—B; 7. B×R, Q—B4 ch; 8. K—B, P—Q4, whereupon Black would surely win the Ending with 9. B—K7 ch, Q×B; 10. R—Kt8 ch, etc. But in any case, White should have made it harder for Black.

4. B—Kt7 ch	K—Kt
5. B×P ch	K—B
6. B—Kt7 ch	———

Still stronger 6. R—Kt7, whereupon White is driven into a "Mating net."

6. ———	K—Kt
7. B—R6 ch	K—R
8. B×P	Q—B
9. B×Q	

and Morphy won easily.

The consideration of forcible moves is necessary because in this way a short road to victory, provided it is on the board, can be discerned. The method is also practical because it eliminates all consideration of the immense multitude of non-violent moves and concentrates the attention upon a few possibilities which the human mind can easily digest. If a combination forcing a win has been found, nothing avails the opponent, for the demonstration of the win can be grasped. In Life it is different. There the struggles are not so indubitably terminated as in play; the play gives us a satisfaction that Life denies us. And for the Chess-player the success which crowns his work, the great dispeller of sorrows, is named "combination."

The combination is borne in the brain of a Chess-player. Many thoughts see the light there — true and false, strong and weak, sound and sick thoughts. They are borne and jostle one another, and one of them, transformed into a move

on the board, carries the victory over its rivals.

Does a Chess-master really cogitate as just outlined? Presumably so, but with detours and repetitions. However, it matters not by what process he conceives an idea; the important point to understand is that an idea takes hold of the master as a bulldog does of a bull. The master, in the grasp of an idea, sees that idea suggested and almost embodied on the board. An idea does not arise accidentally in the mind of the master, who dominates the material, but has its *raison d'être* on the board.

It is not enough to know that a combination is a sequence of forcible moves; one must be able to give a reason for the existence of that combination. If in the position, examined by the master, a combination is hidden, there is a reason for its existence; and again, if there is no such combination to be found, a reason for this non-existence can be detected. For instance, you will try in vain to Checkmate a mobile King safeguarded behind Pawns and defended by a few well-posted officers, without employing many moves. If in such position you insist upon searching for a combination which will Mate in a hurry, you will only lose time and brain-power. Again, simultaneous attacks are possible only under certain restricted conditions which give rise ditions are *geometrical,* as, for instance, that King and Queen stand in the same rank or file or diagonal or on points of the domain of the same Knight. To execute such simultaneous attacks, not only must these geometrical conditions be satisfied, but also some very mobile and very threatening pieces are required. Even from these two instances it is sufficiently manifest that the conditions for the existence of a combination are circumscribed. And it is these conditions, and these con- to the ideas in the minds of the master. Only when the hostile King has little mobility and little protection does the master make the attempt to find a combination which aims at a forced Checkmate, be-

cause he knows that only then does the position contain the idea of a Mate. And so it is with other ideas.

An idea must therefore have a motif or a net, a web of motifs, which is clearly discernible from the position.

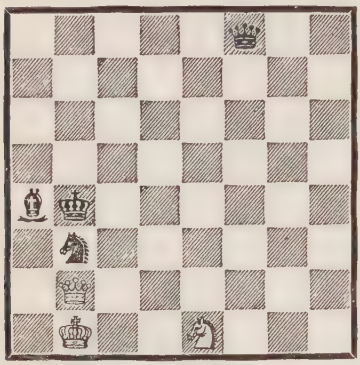
Let us now consider the various motifs, one by one.

The most usual of all motifs is the weakness of a piece of little or no mobility. Such a piece is provocative of attack. The imagination of the player is immediately stirred by the sight of an immobile piece. He is forced to seek for a combination which will finally break down the defence and secure the prey. Often a Bishop is assailed by a chain of Pawns and deprived of all mobility as in the following faulty Opening: 1. P—K4, P—K4; 2. Kt—KB3, Kt—QB3; 3. B—Kt5, P—QR3; 4. B—R4, P—Q3; 5. P—Q4, P—QKt4; 6. B—Kt3, Kt×P; 7. Kt×Kt, P×Kt; 8. Q×Q? (better B—Q5), P—QB4; 9. Q—Q5, B—K3; 10. Q—B6 ch, B—Q2; 11. Q—Q5, P—B5. Often a piece that has strayed too far into the hostile camp is cut off and falls helplessly. Often many hostile pieces concentrate their attack upon a blocked Pawn and win it by force of numbers. Often a pinned piece, often the King itself, after having been surrounded and made immobile, becomes the target for the united effort of the enemy's pieces.

To name this motif, let us emphasize the two ideas underlying it: the idea of massive force or of superior number, and that of immobility. What is immobile must suffer violence. The light-winged bird will easily escape the huge dragon, but the firmly rooted big tree must remain still and yield leaves, fruit, perhaps its life. Let us name it the motif of encircling, since in this term the two ideas of violence and of immobility are blended.

A second motif, also very common, may be deduced from the rules of the game, since it originates in the geometry of the Chess-board and of the moves of the pieces. We name it briefly the "geometrical" motif.

This motif causes the player to seek for simultaneous attacks and defences.



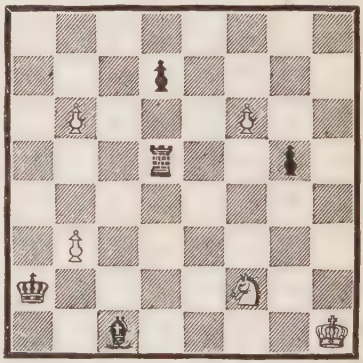
White to play

Here the Black King and Queen are on the same diagonal and the Black Queen is unprotected. Can White take advantage of this situation? That is possible only by giving Check upon that diagonal. However, here this cannot be done, because the King could capture the White Queen if it Checked on the diagonal, namely, on QR3. But is it impossible? Thus the thoughts fly and the winning combination is discovered. Two motifs co-operate to suggest it: firstly, the geometrical one; secondly, the motif of encircling the Black King.

Another instance of the geometrical motif is the obstruction of a Rook by a Bishop or vice versa. That is quite artistic if this obstruction is forced upon the opponent by the occupation of the point where the two lines of mobility, the diagonal one and the straight one, intersect. A fine instance therefor.

The Bishop can keep the White BP from R6 and the White KtP from B5; the Rook can keep the BP from B4 and the KtP from Kt4. Black can stop both Pawns,

By Troitzki

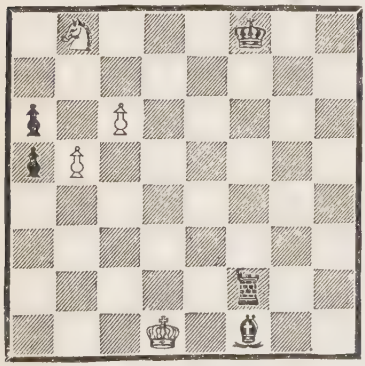


White to play and win

either of them with the Bishop, the other one with the Rook. In order to allow the Black pieces to obstruct each other and

thus frustrate their plans, White utilises his apparently useless pieces, the Knight and the Pawn on QKt3. 1. Kt—Q3. If now 1. B—R6; 2. P—Kt4, and the Bishop is eliminated and White Queens a Pawn. Hence 1. R× Kt. Now White threatens strongly 2. P—B7. If 2. R—B6; 3. P—Kt7, and B—B5 is ineffective because it obstructs the Castle. Again, if 2. B—R6; 3. P—Kt4, B×P; 4. P—Kt7, and again the Bishop obstructs the Rook. Another instance, illustrating the motif of intersection.

By Troitzki



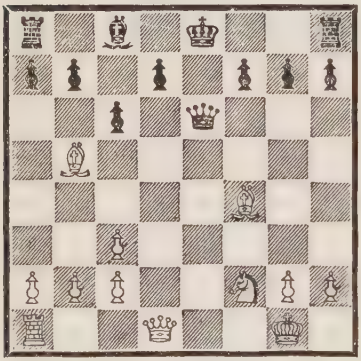
White to play and win

The solution begins with brutally forceful moves 1. P—B7, B—R6; 2. P×P. Now the RP threatens to advance; hence, the Rook, unable to stop the RP, must stop the BP so as to relieve the Bishop which then will be able to stop the RP. But 2. R—B7 is prevented by the King; therefore, 2. B—Kt5 ch; 3. K—B, B—B4; 4. P—R7, R—B7 ch; 5. K—Q, B—K5. Black has attained his end: the Bishop stops the one Pawn, the Rook the other one; he seems saved. The Knight, however, places itself upon the intersection of the line and the diagonal 6. Kt—B6. If the Rook captures, the Bishop is obstructed and P—R8 wins; if the Bishop captures, the Rook is obstructed and P—B8 wins. Black is lost.

The motif of obstruction, the geometrical effect of which we have just considered, is founded upon a principle applying to all contests. In every contest the forces opposing each other naturally strive for untrammelled activity. This aim is defeated by obstruction or by pinning. Often a friend obstructs the fighter. In a dispute you remind your opponent of

his own assertion; will he now deny it? He is obstructed by his own former arguments. In Chess one of your men is often obstructed by your other men. You would like to remove them, so as to free your game, but the opponent now obstructs or pins the obstruction and does not allow it to move.

Kagan



White, Post, to play

White, who has the material advantage, desires to win in a few moves and makes a combination by which he obstructs the Black pieces. The Bishop obstructs the QR, the QP obstructs the Bishop; hence, if the QP is forcibly kept back, QR and Bishop of Black are for a long time out of the game. The QP can be blocked by a move which also keeps the King in the centre and exposed. Hence, the first move of the combination is strongly suggested by the position

1. B—Q6 P×B

Black seeks compensation for his loss in mobility by laying his hand upon material force.

2. Q—Q2 — — —

threatening Q and K by R—K.

2. — — — Q—R3
3. R—K ch K—Q
4. B—B4! — — —

Black is given no time to bring his KR into action, the motif of assault. The Bishop makes room for the Queen on Q6, so that the Black Queen must guard that spot. If now 4. Q—KKt3; 5. Kt—Kt4! threatening 6. Kt—K5. Black cannot capture the Knight, as the Black Queen has to guard Q—Q6. Black is lost, viz., 5. — — —, R—K; 6. Kt—K5, Q—K3; 7. Q—Q6!, Q×Q; 8. Kt×BP ch, K—B2; 9. B×Q ch and wins the Rook. Therefore

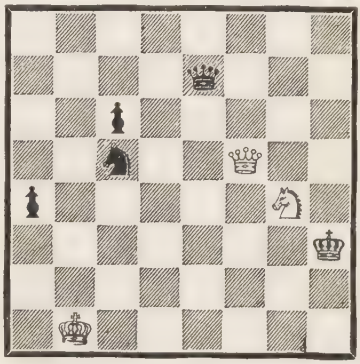
4. ——— Q—QB3
5. B—Q6 P—B3
6. Q—B4 ———

which threatens B—K7 ch followed by B×P ch.

6. ——— R—K
7. B—B7 ch Q×B
8. R×R ch K×R
9. Q×Q wins.

The motifs of a combination, in themselves simple, are often interwoven with each other. What is it that joins the multiplicity of motifs? We call it the "idea." Motifs, as, for instance, a simultaneous attack against several pieces or the encircling of the hostile King, are tricks of the trade, technicalities; the idea which links the motifs is artistic, it creates something that had never before been there. Motifs can be taught, ideas must be discovered by original effort. Ideas come from nowhere, they are sudden inspirations; the place of motifs is definite: the memory.

Even the few simple motifs above discussed breathe art when they are used in a manner to conquer squares apparently in the firm grasp of the opponent. As an instance, let us consider the following study by L. Kubbel (From "150 Endspiele" of that refined author).



White to play and win

The Knight can Discover Check; but where shall it move? It is nowhere protected. The Queen which has to attack the King, must not hamper itself by guarding the Knight, and no other White piece is near to take upon itself the task of defending the Knight. The only help is the motif that King and Queen in the same line are weak. Therefore, the Knight dares to take a post in the line of the Black Queen but far away from that Queen so that, should the King capture the Knight, the Black

Queen would be lost. And therefrom the combination is formed. It is composed of a web of motifs which illuminates the idea of the author.

1. Kt—K3 ch K—Kt6 (best)
2. Q—Kt4 ch K—B7 (best)
3. Q—B4 ch K—K7 (best)
4. Q—B ch ———

The Knight is guarded, as it were, because the King must not capture it or the Queen is lost by Q—K ch.

4. ——— K—Q7
5. Q—Q ch K—B6
6. Q—B2 ch K—Kt5

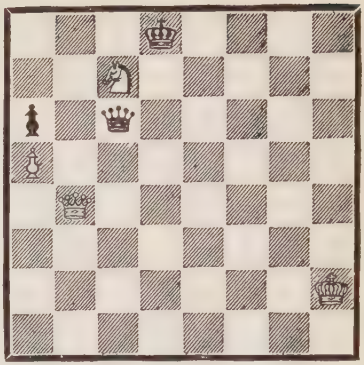
If 6. K—Q5; 7. Kt—B5 ch wins the Queen.

7. Q—Kt2 ch Kt—Kt6 (best)

8. Q—R3 ch,

winning Queen or the Knight Mates on B2.

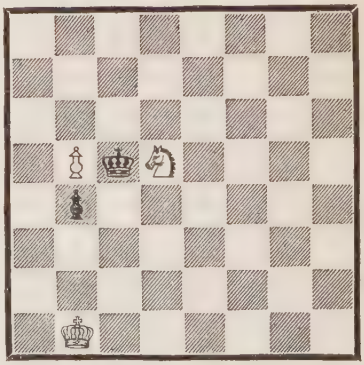
Another instance, a simple one, corresponding to the practices of a game, not, like the study of L. Kubbel, the domain of artistic production.



White to play

Apparently the Knight cannot be saved except by premature exchange of Queens; actually, the Knight is safe by Kt—R8, where its support is indirect, thereafter by Kt—Kt6, where it has a firm foothold and can dispense with the aid of the Queen.

This motif is of fre-

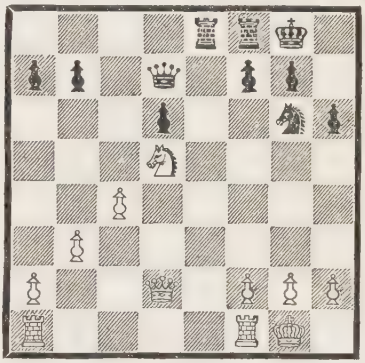


White to play

quent occurrence in End Games where a Passed Pawn is used to protect distant pieces or Pawns.

The Knight cannot protect the Pawn by Kt—B3 or Kt—B7 for long, but the Pawn can protect the Knight by 1. P—Kt6. For, if 1. K×Kt; 2. P—Kt7, and Queens next move. Now suddenly Pawn and Knight protect each other thus allowing the White King to approach the Black Pawn to capture it and then to decide the battle.

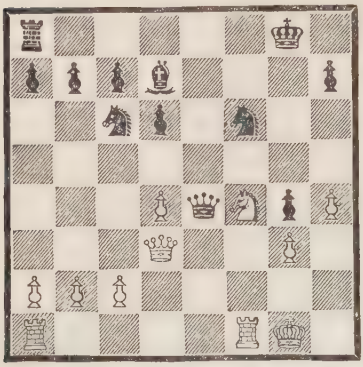
This illustrates a motif of great importance—the motif of "function." The power, the domain of force, of a piece is decreased as soon as that piece has a certain task to do, as, for instance, in above position the power of the Knight is decreased by its having to watch the passed Pawn. A task or a multitude of tasks, such as, for instance, to obstruct a Rook or to parry the threat of a Mate, if to be done by a certain piece, may be called the "function" of that piece with an expression borrowed from Biology. By studying the various functions of the hostile pieces and the effects these functions have of impeding those pieces we discern anew motifs for combinations.



The Black Pawn on KKt2 has the task of guarding the KRP as well as the Check—Queen of the White Knight threatened on KB3. Therefore, White wins an important Pawn by 1. Q×RP. The Black KtP cannot successfully carry through both his tasks.

The Black Knight on KB3 has the function of guarding the Queen. If attacked, it cannot budge. Steinitz foresaw this situation and prepared the attack which is overwhelming because the

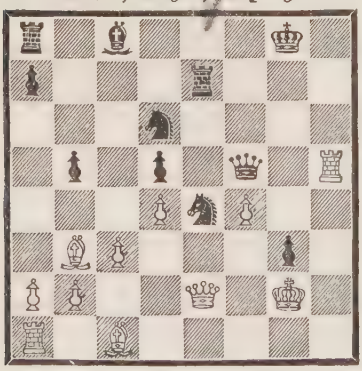
Hirschfeld



White, Steinitz, to play and win

Knight is twice assailed and threatened to be captured with Check. 1. Kt—R5, and Black resigned. Black should have thought twice before he confided to a Knight so insecurely placed, a task so important as guarding the Queen.

Black, Mayet, to play



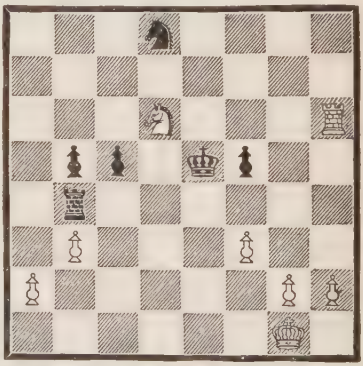
Lowenthal

Point Q5 seems a certain conquest for the White Bishop; White is about to triumph. But the White Queen has the function of protecting the KR and plans to pin the Black Knight on K4 also. That is attempting too much. To get the White Queen to relinquish its task is worth a whole Rook, so

1. Kt—KB3

and now Black wins easily.

Tschigorin

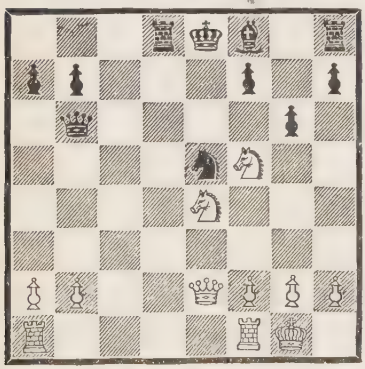


White, Steinitz, to play

It is the function of the Black King to guard the KBP, the Black Rook has to protect Pawn on QKt4. These two pieces having functions to fulfill are

sensitive to disturbance. Black obviously desires to get his inactive Knight into play by Kt—K3; this, therefore, is the moment to disturb the Black pieces. Besides, P—QB5 is threatened. Is 1. P—B4 ch possible? Indeed, because after K×P; 2. R—R4 ch profits by the geometrical motif. White thus wins.

L. Kubmann



White, Alekhine, to play

The Black King has only one flight-square and little protection. The motif of encircling tells us that such a piece is a target. Kt—B6 would be Mate except for the Black Queen. In other words, its function of guarding against the Mate deprives the Black Queen of any mobility outside of the sixth row.

1. Q—Kt5 ch ———

The White Queen, as above pointed out, is attacked only in appearance, but not in fact. The Check attacks the Knight simultaneously.

1. ——— Kt—Q2

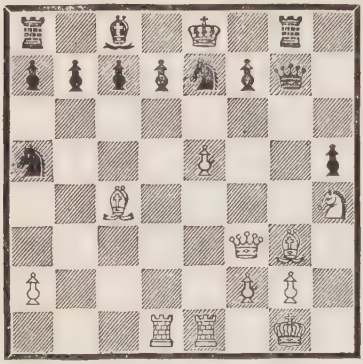
Now Q×Q is threatened, since the Knight, as soon as it is unpinned, guards the Mate. But White sees to it that this protection becomes illusory by throwing a new formidable piece into the combat.

2. KR—K ———

The obstruction 2. ———, B—K2 is of no avail since White, having a superior force in action, terminates the struggle by mere force. It follows, 3. Kt(K4)—Q6 ch, K—B; 4. R×B, Q×Q; 5. R×P ch, K—Kt; 6. Kt—K7 or —R6 Mate. Black is hopelessly beaten.

The Black KP has the function of covering the King against the Check on R4; the QP has to ob-

Meitner



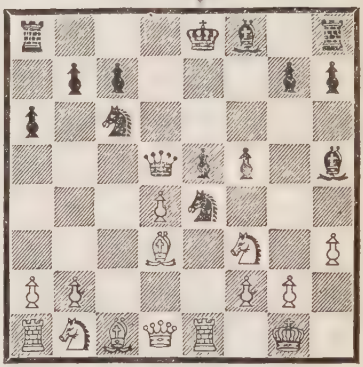
White, Steinitz, to play

struct the Queen's line and thus hamper the White Rook on Q. On the other hand, the White Pawn on K5 obstructs both the Rook on K and the QB. Hence the move

1. P—K6 ———

suggests itself as an attack on two Pawns weighted down by functions and as movement of an obstruction. If now 1. ———, BP×P; 2. Q×RP ch wins the Knight; if 1. ———, QP×P; 2. B×BP brings the Rook on Q into immediate action. Black might still try a feeble resistance 2. ———, Kt(R4)—B3; 3. B—QKt5, K—B; 4. B—Q6 threatening KB×Kt, P×B, Kt—B5. Black is helpless. If finally 1. ———, Kt×B; 2. P×BP ch, Q×P; 3. Kt—B5, and the open King's line is decisive.

Dr. Schmid

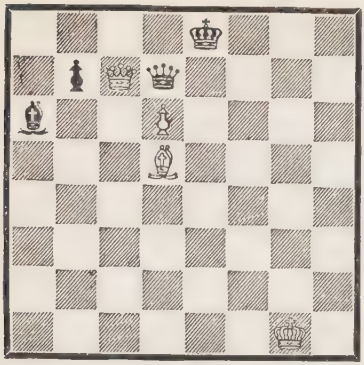


White, Prof. Berger, to play

The Black Knight on K5 obstructs the KR, the KBP guards that Knight, the Bishop on KR4 pins the White KKt. In consequence of this web of functions, the Black KBP and the Black QB are targets. Hence, the move 1. P—KKt4 is suggestive. The game proceeded

1.	P—KKt4	B—Kt3
2.	P×P	B×P
3.	B×Kt	B×B
4.	Kt—B3	B×Kt
5.	Kt×Q	B×Q
6.	Kt×P ch	K—B2
7.	Kt×R	B—B6

8. P×P, and White won.



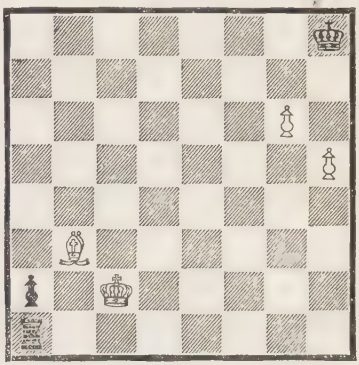
White to play

The Black King has the function of guarding the Queen; its domain is therefore decreased; it cannot go to B2 nor to B. The Black Queen has to guard two Mates. Therefore, 1. B—B7 ch wins Queen or forces Mate.

Sometimes a piece, without intending to, performs a task favourable to the opponent. For instance, it obstructs a Passed Pawn that would otherwise Queen; or it renders a too feeble resistance and threatens to fall an easy prey. Such pieces are possessed of a veritable furor of aggression. They run "amuck." They are desperados. The motif of "desperado" is very frequent.

The Rook is desperado.

Black to play

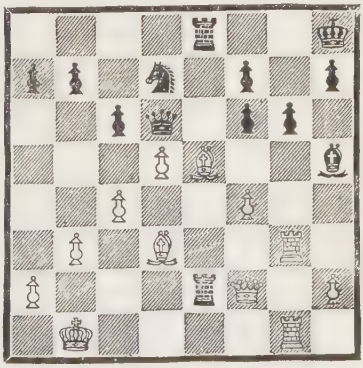


As long as it stays on QR8 in order to protect QR7 everything is in danger. It seeks a target, the most valuable to the opponent, the King.

1. R—QB8 ch

and Black wins.

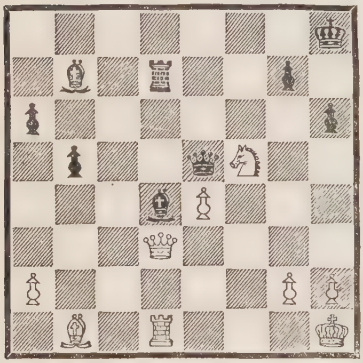
Black, Duras, to play



Forgács

The Queen on Q3 is desperado because on its account R×Q is not playable and the Rook on K7 is in danger. It annihilates the strongest adversary that happens to be in its way. 1. Q×B and wins.

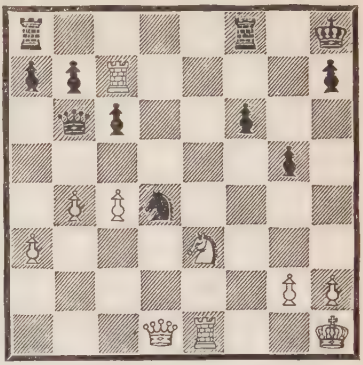
Black, Marco, to play



v. Popiel

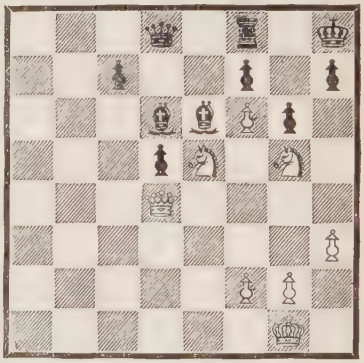
The Black Bishop on Q5 is pinned; if it moves, the Rook is lost. It is also assailed by overpowering numbers. It looks for something to attack. It can, indeed, threaten, namely, the extreme threat, a Checkmate by B—Kt8. Marco did not see the move and resigned the game that he should have won.

The White Knight obstructs its own Rook



White, v. Oppen, to play

which otherwise would be able to strike a death-blow by R(K)—K7. It is desperado and makes the furious attack 1. Kt—Q5. Black replies P×Kt. Now 2. R(K)—K7 would have won, but 2. R×P ch, K×R; 3. Q—R5 ch, K—KKt; 4. R—K7 is a settler also.

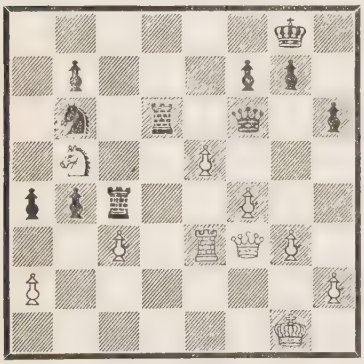


White to play and win

The Knight on K5 and

the Pawn on B6 obstruct its own Queen. The Pawn on B6 is blocked by the Black Pawn on KB2, which guards the QB and the KKtP. That KKtP is also guarded by the KRP, which has to protect the King against Q—KR4. The Knight on K5 is in desperado mood. Is that Black KKtP guarded at all? All functions considered, no! Hence 1. Kt×KtP ch, K—Kt; 2. Q—KR4 and wins.

Black, Em. Lasker, to play



Tarrasch

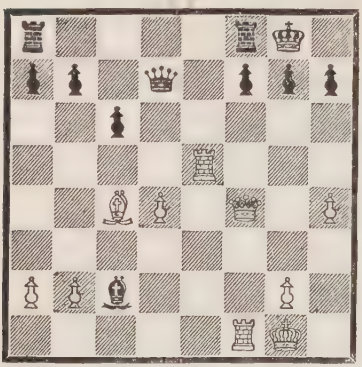
To understand the motifs of this combination one must dig deep. White attacks Queen and Rook by KP; hence, the two are desperados: they look for Checks, for an attack on the Queen, for captures, for strong threats regardless of the sacrifice involved. R—Q8 ch suggests itself, but that Check is guarded by the White Queen. Here is the motif of function leading the White Queen. The White Queen guards the KBP, which also is guarded by the KKtP; and that KKtP has to guard the Check of the Black Queen. Considering the functions of the White Queen and KKtP, the White KBP is not defended at all. Hence

1. R×KBP

and everything else follows easily. Black wins.

Even if the Chess-player in trying to detect a combination has recognized the motifs at his disposal and from them has derived the various forcible moves which promise success, he has often still to determine the *order* in which these violent blows should be struck. To choose this order indifferently may permit a defence that, with proper discrimination, would not have been possible.

Englund, Jacobson, Nyholm, Olson



White, Bogoljubow, Reti and Spielmann, to play

The attack on KB7 has been beaten back, but White contemplates a move that attacks much at the same time, namely, R—K3. This move can be forced by R(B)—K or Q—K7. On the other hand, White has a weak QP and Black threatens, after QR—Q, to force the exchange of Queens also. Against 1. R(B)—K the reply QR—Q would force 2. P—Q5, P×P and Black would breathe, possibly win. There remains 1. Q—K3. Of course, the reply QR—K would fail because of 2. R(B)×P, since the Black KR would be overburdened with functions. But how about 1. QR—Q? Then 2. R—K7 fails on account of 2. Q×P, and White has no time for 3. R(B)×P before exchanging Queens, and afterwards not because of 4. R(Q5)×B.

This being the state of affairs, everything depends on timing the various moves right. Thus the idea occurs to *precede* 2. R—K7 by 2. R×BP. And now the combination is discovered.

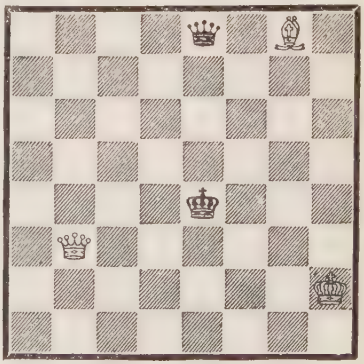
1. Q—K3	QR—Q
2. R×BP	R×R
3. R—K7	———

If now 3. Q×P; 4. Q×Q; 5. R—K8 Mate.

3. ———	Q—B
4. R×R	K—R
5. R×KKtP	

and the Black King, uncovered on the seventh row, is soon Checkmated.

By A. Troitzki



White to play and win

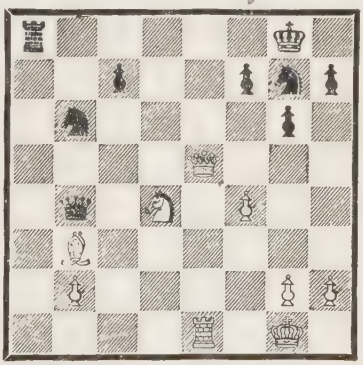
Here White has two strong moves to choose from, either hampering the mobility of Black greatly, namely, Q—Kt4 ch or B—R7 ch. The more forceful move is the Check with the Bishop which permits only *one* reply. After this reply 1. K—Q5 the Check with Queen comes in strongly, again permitting but one reply, namely, K—Q5. Now Queen Check would not avail, but 3. B—Kt8 ch develops the geometrical motif on two diagonals and one line. 3. Q×B; 4. Q—Kt3, or 3. K—B6; 4. Q—R4 or 3. K—K4; 4. Q—K.

By far the largest number of combinations that play a part in the drama of a game do not actually occur; they aid in determining the course of events nevertheless. It is sufficient that they be recognized as *intentions,* as possibilities, to make the players reckon with them.

An intended combination is named a *"threat."* A threat becomes an attack unless the threatened party parries, defends, prevents, forestalls, defeats the intention. Ordinarily, this can be done in a multitude of ways, among which the defender has the choice.

It is good policy to give over the defence of a threat to an *inactive* piece. If, however, no reserve force is available, one has to choose the piece that is least burdened. If a piece has too many tasks to perform all at once, its force will be found insufficient and the structure erected by the defence will crumble.

Burn



White, Dr. Tarrasch, to play

Black threatens P—QB4, since the Knight has to guard Bishop on Kt3, and also R—K which would attack Queen and Rook simultaneously. How can the menaced Rook on K move and pre-

vent P—QB4 at the same time? 1. R—K3 does not help, because 1. R—K then makes the double attack with the same effect. Perhaps 1. R—QB? But then 1. R—K; 2. Q—B6, R—K8 ch; 3. K—B2, Q—Q7 ch; 4. K—Kt3, Kt—R4 ch. If the Rook moves, the square Q2 must be guarded. There remains 1. R—Q. 1. P—QB4 will have to be defeated by counter-attack to which end, it is true, the Queen is then released. Thus 1. R—Q, P—QB4; 2. Q—K7 (pinning the QBP), R—KB; 3. Kt—K6, Kt×Kt; 4. B×Kt, P×B (Q×BP; 5. Q×P); 5. Q×P ch, K—Kt2; 6. Q—K7 ch, R—B2; 7. Q—K5 ch Draws. Or else 2. B×P ch followed by 3. Kt—B6. The move of White to parry all threats is therefore indicated

1. R—Q.

Black should have studied the situation carefully and would then have seen that his threats had indeed been warded off. But he permits himself to be carried away by a certain *inertia* of thought. He still thinks in the same channels as before, though the position has been materially changed by White's defence. What he should have done is 1. Kt—K, making an outlet for his King and guarding the weak spot KB3 and the Pawn on QB2. In fact, the game proceeded

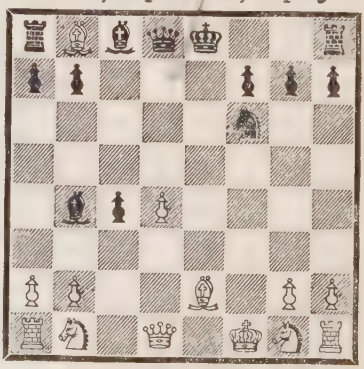
1. ———	P—QB4?
2. B×P ch	K×B
3. Kt—B6	Q—Kt6??

Black lost his head. Q—Kt4 was indicated, although also then White had the best of it.

4. Q—K7 ch	K—Kt
5. R—Q8 ch	R×R
6. Q×R ch	K—B2
7. Kt—K5 ch	K—K3

8. Q—Kt ch and wins the Queen.

Black, Capablanca, to play



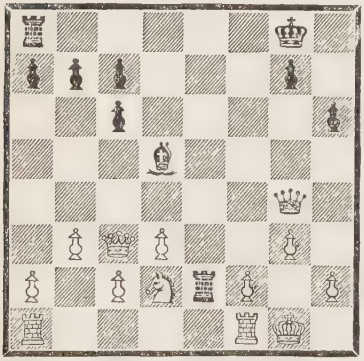
Dr. Tartakower

After 1. R×B White would win by 1. Q—R4 ch. But Black has a victorious defence. He protects the KB and attacks the King at the same time.

1. Kt—Q4

If now 1. B—KB4; 2. Q—B3, whereupon again Kt—K6 ch is threatened.

Suchting



White, John, to play

The threat of Black is R×Kt, Q×R, Q—B6. The parry with P—KB3 would be weak because the KBP has the function of safeguarding the second row. In fact, if 1. P—B3; 2. Q—R6 would follow perniciously. If 1. Kt—K4, the square KB3 is abandoned and Black can continue, as indeed he did, by 1. Q—B6; 2. Q—R5, R×Kt; 3. P—QB4, R×P and White resigns. The correct defence was 1. QR—K which utilizes an inactive piece. Then 1. R×Kt is met by 2. Q×R, Q—B6; 3. R—K4. And 1. QR—K by 2. Kt—K4!, Q—B6; 3. R×R, R×Kt; 4. P×R.

Of the above motifs some occur often, some rarely. The reason for this difference in frequency is the initial position. There the pieces have certain prescribed positions; the struggle in which they engage, though very varied, still follows a certain trend, and therefore certain combinations prevail.

1. As a natural outgrowth of attacks against the Castled King, pressure on the Pawns round the King and sacrifices of pieces for them are frequent.

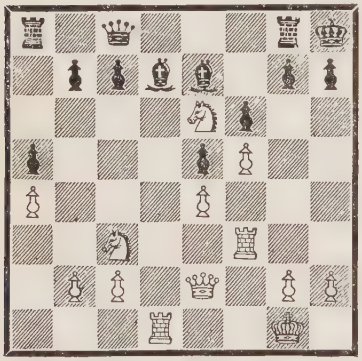
2. Again as a means of attacking the King, the last row where the Queen or Rooks might Check the King becomes often the object of a combination.

3. For attacks against the King and also against Pawns the seventh (second) row is often utilised efficiently for Rooks and Queen.

4. The Knights on QB3 or KB3 are frequently pinned by Bishops and a contest ensues round the pinned pieces.

It is not that combinations of the above type differ logically—not at all—only the frequency of such combinations causes us to pay them particular attention.

Baucher



White, Morphy, to play

1. R—R3 ———

intending R×P ch followed by Q—R5 Mate. If Black defends with 1. B—K, the Knight on K6 retains its dominating post undisturbed. Thus Baucher was induced to play

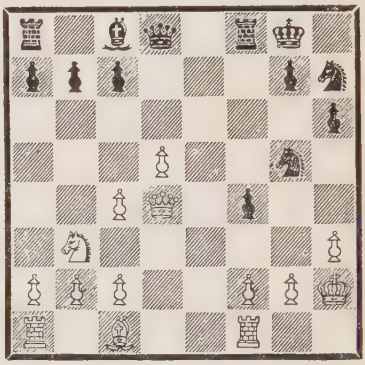
1. ——— P—R3

whereupon

2. Q—Q2 ———

threatens R (or Q)×RP ch and wins with ease.

Black, Morphy, to play



A. de Riviere

1. ——— Kt—B6 ch

depriving the KRP of its only efficient protection.

2. P×Kt Q—R5
3. R—KR B×P

Thus the White King is held fast.

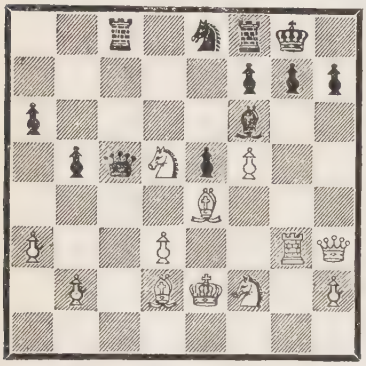
4. B—Q2 R—B3

White resigns.

1. Kt×B ch Kt×Kt
2. R×P ch K×R
3. Q—R6 ch K—Kt
4. Q—Kt5 ch K—R
5. Q×Kt ch K—Kt
6. Q—Kt5 ch K—R

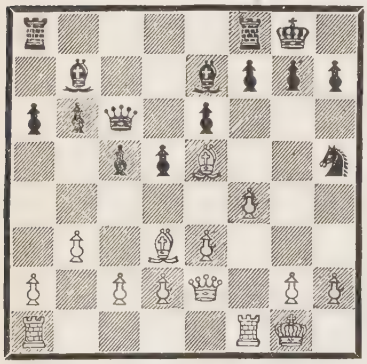
7. P—B6 R—KKt
8. Q—R6 and wins.

Amateur



White, Steinitz, to play

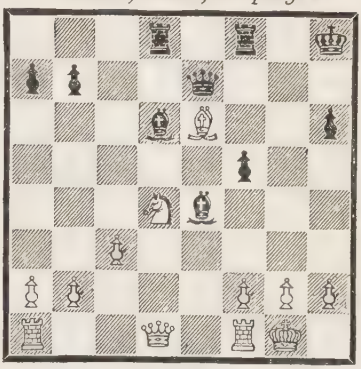
Bauer



White, Em. Lasker, to play

1. B×P ch K×B
2. Q×Kt ch K—Kt
3. B×P K×B
4. Q—Kt4 ch K—R2
5. R—B3 P—K4
6. R—R3 ch Q—R3
7. R×Q ch K×Q
8. Q—Q7 and wins.

Black, Bolte, to play



Steneberg

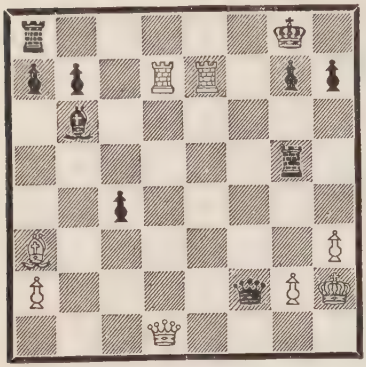
Black wins by a combination, the motif of which occurs frequently: tearing away the safeguards of the hostile King at the expense of some pieces. The White King is principally defended by KRP and KKtP, hence

1. B×RP ch K×B
2. Q—R5 ch K—Kt
3. B×KtP K×B
(or P—B3; 4. R—KKt)
4. R—Kt ch B×R
5. R—Kt ch K—B3
6. Q—K5 Mates.

True, White's position was weak. Black could have equally won with 1. Q—R5.

The Black Rook on Kt4 must guard a Checkmate in three moves, and is

From a game at odds



White, Steinitz, to play

therefore bound to the Kt line.

1. Q—Q5 ch K—R
2. R—Q8 ch ———

White won differently but this would make an end soonest.

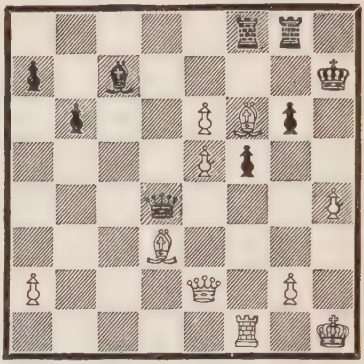
2. ——— R×R
3. Q×R ch B×Q
4. R—K8

showing the combination on last row and next to the last row.

Black threatens R×B followed by Q×RP ch. White outruns him in the task of taking the King by storm.

1. R×P R×B
2. Q—R5 ch P×Q
3. R×P double ch K—Kt2

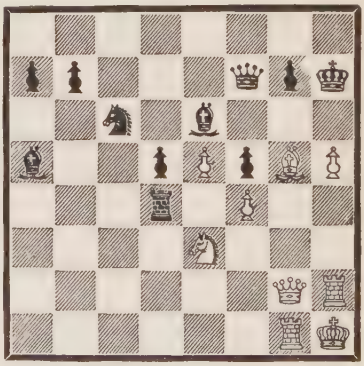
Owen



White, Boden, to play

4. R—R7 ch K—B
5. P—K7 ch K—K
6. B—Kt5 ch Q—Q2
7. B×Q ch K×B
8. P×R R—Kt5
9. R—R8 R—K5
10. P—KKt4 and Black resigned.

Steinitz



White, Albin, to play

Attack on KKt7 is indicated, so as to get ob-

structions out of the way. But 1. P—R6 would be far from serving the purpose; in fact, would defeat it, because Black would refuse to exchange Pawns in pushing P—KKt3, whereby the obstructions would be strengthened. The Pawn must first be blocked or else the obstruction forced away by a piece.

1. B—B6! ———

If now

1. ——— P×B
2. P—R6 R×P
3. Q—Kt7 ch Q×Q
4. P×Q ch K—Kt
5. R—R8 ch K—B2
6. P Queens ———

If Black defends the square KKt with Knight

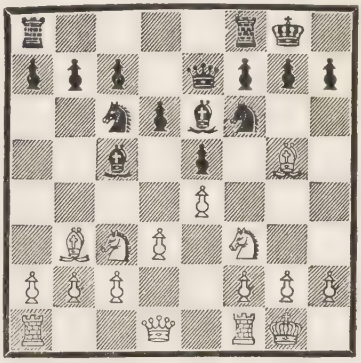
2. ——— Kt—K2

the combination proceeds as above except

6. R—B8 Mate.

The KRP gathered an enormous strength by the sacrifice of the Bishop. This combination of Albin's has, it is true, a very common motif: the tearing down of a safeguard of the hostile King; but it compensates for this by joining with this motif others artistically interwoven with it: opening of lines, power of the Passed Pawn, a clever Checkmate.

L. Paulsen



White, Kolisch, to play

1. Kt—R4 P—KR3
2. Kt—B5 B×Kt
3. Kt—Q5 ———

The typical attack on the pinned Knight

3. ——— Q—Q2
4. B×Kt B—K3
5. Q—R5 K—R2

or 5. ———, B×Kt; 6. B×B, P×B; 7. Q—Kt6 ch with a safe Draw and the opportunity of getting a Rook into action by K—R and P—KB4.

6. K—R	B×Kt
7. P×B	Kt—Q5
8. P—KB4	———

In order to play P×P followed, if 8. P×B, by R—B6.

8. ———	Q—B4

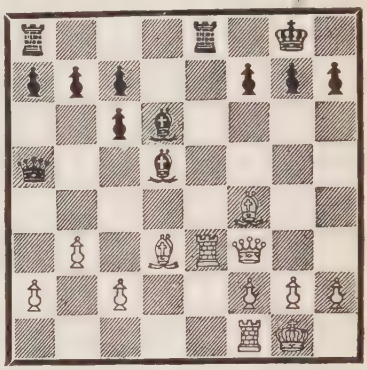
Offering exchange of Queens, the typical defence against heavy attacks against the King.

9. Q×Q	Kt×Q
10. P×P	Kt—K6
11. B—K7	Kt×R
12. R×Kt	QR—K.

The BP had to be defended. White has evidently the advantage.

So easy does it seem to concentrate pieces against the King and to sacrifice a piece or two for its safeguards, but this device can be easily met. The defensive power of the King must not be underrated. If the hostile King retains mobility and unless hostile pieces are unprotected, thus an easy prey to a simultaneous attack, combinations of the above type will fail. The hostile King will simply fly and finally reach a point of comparative safety. Then Queens will be exchanged and the attack dwindle away.

Steinitz



White, Zukertort, to play

White has a difficult game, but could attempt to make a fight by 1. Q—R3, P—KKt3; 2. R×R ch, R×R; 3. B×B, P×B; 4. Q—Q7. Instead of a patient and conscientious defence, he essays a sacrificial attack without accurately probing it and thus violates the ethics of the Chess-master.

1. B×P ch	K×B
2. Q—R5 ch	K—Kt
3. R—R3	P—B3
4. Q—R8 ch	K—B2
5. Q—R5 ch	K—K2

In fact, Steinitz did not make this move at once but repeated several times K—Kt, Q—R8 ch, K—

B2, Q—R5 ch for purely technical reasons, having to consider the time allowed for deliberation and measured by a clock devised for the purpose.

6.	R—K3 ch	K—B
7.	Q—R8 ch	B—Kt
8.	B—R6	R—K2
9.	R×R	K×R
10.	B×P	Q—KB4

The fight is now decided. The sequence was

11.	R—K ch	K—B2
12.	B—R6	Q—R2

and White soon after resigned.

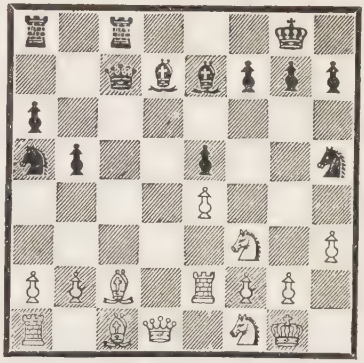
These combinations occur in large numbers. Precious, artistic combinations are not of this type. -They are individual, occurring only once and not to be duplicated. Compare with the above combination the one that follows, which has length, complication, force and individuality.

1.	Kt×P	B×P
2.	Kt×P	———

making use of the weakness of Q5,

2.	———	B—K3
3.	Kt—Kt5	B—B5
4.	B—Q3	R—Q
5.	R—B2	Kt—B5

Ed. Lasker



White, Em. Lasker, to play

6.	B×Kt	Q×B
7.	Kt—R3	Q—K4
8.	B×B ch	Kt×B
9.	Q—K2	———

Now a short respite in which the task of driving off the Black Knight, a vital question for White and Black, becomes the principal motif.

9.	———	R—Q5
10.	P—B3	QR—Q
11.	QR—QB	B—B4
12.	K—R	B—Kt5

The Knight is intended to make a desperate inroad

13.	P—QKt3	Kt—Q7

If the Knight retreats, White exchanges a Castle by R—B8 and soon ends the difficulties.

14. Kt—K3 — — —

The threat is R—Q and P—QR3. Black seeks compensations for the Knight which is cut off but, while it lives, a terrible club.

14. — — — B—R6
15. R—Q B—Kt5
16. P—R3 — — —

Now commences a turmoil of attacks and parries.

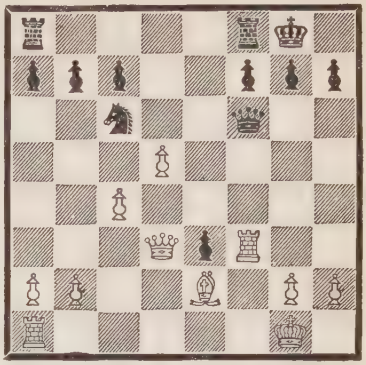
16. — — — B—R4
17. P—QKt4 B—B2
18. P—B4 Kt×P
19. K—R2 R×R
20. Kt×R Q—K2

Only here I did not terminate the combination as I should have. I played 21. R×B, whereupon a difficult Ending ensued. The appropriate move was

21. Kt(Q)—B2 R—Q5
22. Q—K3, winning a piece, for if
22. — — — B—Kt3
23. Kt×Kt Q×Kt
24. R—B8 ch K—B2
25. Kt—Kt5 ch

Again, compare with the former drab combinations the following very individual ingenious play by Alekhine:

Black, Dr. Alekhine, to play



Dr. Tartakower

1. — — — Q×P
2. R—Kt Q×P
3. P×Kt — — —

This move was not made, but it forms the principal variant of the combination.

3. — — — QR—Q

For this Black had to take into consideration 4. P×P, R×Q; 5. B×R, P—K7!, so as to reply to 6. Pawn Queens with Pawn Queens, 6. R—K3, Q—Q7 with advantage. Again 4. Q—Kt3, Q×B; 5. R×P, Q—Kt5; 6. P×P, R—Q7; 7. R—Kt3, Q—Q5 ch followed by R—Kt and Black has a fair position. Finally, 4. Q—K4, QR—K (not KR—K on account of P×P to be fol-

lowed by Pawn Queens); 5. Q—Q3, R—Q Drawn.

A combination must be sound. An unsound combination is no combination at all. It is merely an attempt, an error, a failure, a nonentity.

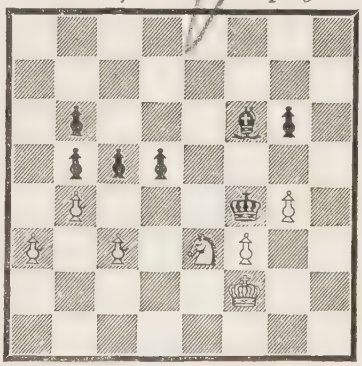
But a combination must not only be correct, it must have other conditions to satisfy that we shall now discuss. Therefore, besides the art of discovering and creating combinations there is also an art or science of *criticism* of combinations.

Of several combinations simultaneously existent you have to choose, in the position, the one yielding the greatest advantage; of several Mates you have to select the simplest one because that Mate is least open to error, part and parcel of all that is human.

True, one cannot demonstrate that this is simpler than that; one can decide such a question by sentiment only. Here the science of combination comes into contact with the science of the beautiful with which we shall deal in another chapter. But let us state it at once, that only an inferior taste could prefer that which is unnecessarily complicated to that which is simple. The healthy mind chooses of two equally suitable moves the one that is more translucent and less paradoxical.

It is then the function of the critic to acknowledge and to bring into prominence that which is valuable, to correct that which is well meant but weak, to speak with a loud voice against what is pretentious and a sham.

Black, Steinitz to play



Bird

Steinitz played here P—Q5, and his biographer (L. Bachmann, *Schachmeister Steinitz,* first volume, page 167) remarks concerning this move: "Steinitz carries this dif-

ficult Ending to victory with admirable correctness and a nice judgment of position. A game equally remarkable for the excellent attack of the victor and the obstinate defence of the loser." Nothing of all that is true. If Bird pays right he easily makes a Draw. After

1. P—Q5 Kt—Q5 ch
2. K—K4 Kt×B
3. P×P

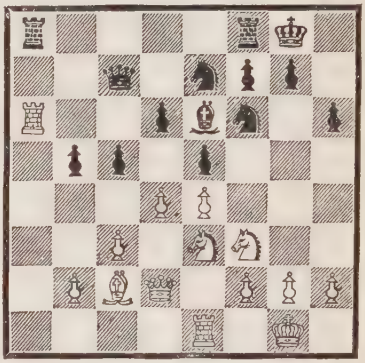
he should not have moved 3. K—K3? but

3. ——— Kt—Q7 ch
4. K—Q3 (best) Kt×BP
5. P×Kt K—K2

whereupon 6. P—B5 would even lose, whereas 6. P×P just manages to Draw, viz., 6. P—B5?, K—Q; 7. K—K4, K—B2; 8. K—B5, K×P; 9. K×P, P—R4, etc. If 8. K—Q5; 9. P—B4, K—K5; 10. K×P, K×P; 11. P—R4, P×P; 12. P—Kt5, K—K4; 13. K×P and wins the RP. Best is 6. P×P, P×P; 7. K—K4, K—Q3; 8. K—B5, K×P; 9. P—Kt4, K—Q4; 10. K×P, K—B5; 11. K×P, K×P and Draws.

It is no exaggeration to say that the literature of Chess abounds with faults of the above description.

Salwe



White, Schlechter, to play

In this position, at St. Petersburg (Leningrad), 1909, Schlechter made a combination that was awarded the brilliancy prize. But the combination is not correct. Schlechter played

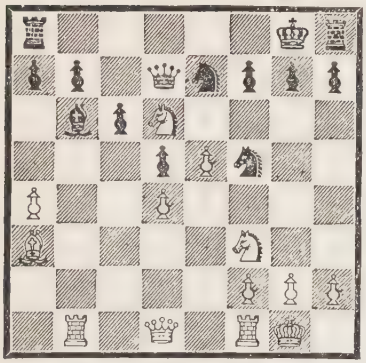
1. P×KP

To be sure, if 1. R×R; 2. P×Kt disarranges the whole King's side. But if the Black Knight gets desperado and commits suicide in a fashion becoming a warrior with

1. ——— Kt×P

what then? Black would have won.

Steinitz



White, Tschigorin, to play

Here Tschigorin made the sacrifice Kt×BP and won in a few moves. With *one* voice the Chess press —newspapers, magazines, books, applauded. Nobody criticized. In fact, the combination was a half-sublime, half-ludicrous error. To win the game 1. P—R5 was amply sufficient. Say 1. B×P; 2. R×P, Q—Q; 3. Kt—Kt5, but to elucidate this is certainly unnecessary, since Black virtually fights with a Rook minus and cannot bring it into play before White has inflicted mortal damage. The sacrifice 1. Kt×BP, on the contrary, immediately lets out that Rook and imperils the issue of the game concerning which there should have been no doubt. Let us envisage the combination!

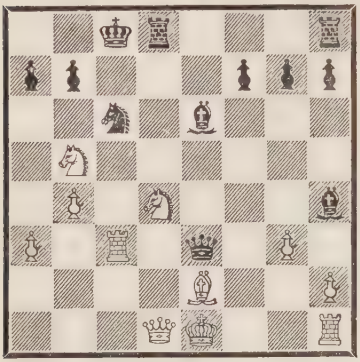
1. Kt×BP	K×Kt
2. P—K6 ch	K×P
3. Kt—K5	———

Now Steinitz should have posted the Queen on K with the intent of sacrificing it to break the attack; he should not have left square KB2 unguarded, viz., 3. ———, Q—K; 4. KR—K, K—B3; 5. P—Kt4, P—KR4; 6. P×Kt, Kt×P; 7. Kt—Kt4 ch, P×Kt; 8. R×Q, QR×R; or 6. B×Kt ch, Q×B; 7. P×Kt, QR—K; 8. Kt—Kt4 ch, P×Kt; 9. R×Q, R×R; 10. Q×P, R—R3. Thus Black could hold out a long time and the final issue, on account of the strength of the Black Queen's side Pawns, would be doubtful.

Even the most lenient critic would have to say that Tschigorin fought with a corpse, gave him a new spell of life and then killed him again.

Black played here 1. Q—K5? The sequence was 1. ———, 0—0; 2. B—B3, R×B; 3. P×R, B—B3; 4. Q—K4, Kt×P ch

Black, Janowski, to play



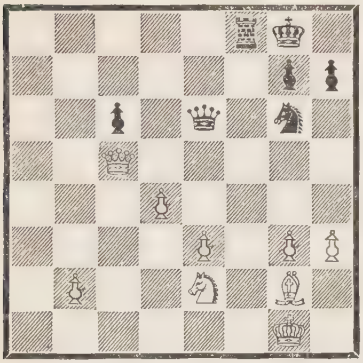
Lasker

and won. That Black played badly is true: he should have played 1. Q×R. But this sacrifice is no forced win, its issue is problematical; yet for many years one could have met throughout the Chess literature with the assertion that this combination would have led to a win. Nobody, indeed, doubted. I smiled, I showed the right play; but what could I say with my feeble voice to drown the thunder? The analysis given in the Chess literature ran 1. Q×R, Kt×Q; 2. B—B3, 0—0; 3. B×Kt ch followed by B×Kt. But the law of the combination is to ponder *all* possibilities. Why 2. — — —, 0—0? Is nothing else possible, not 2. Q—B, not 2. Kt—Kt5? At last the analysis was rendered correctly in Dr. Tarrasch's *Die Moderne Schachpartie.* The move 2. Q—B would not suffice because after 3. B×Kt, P—Kt5, the threat could very well be parried by 4. Kt—K4 and Black then would win. The correct move is 2. Kt—Kt5. Then Black has naught better than 3. B×Kt, for after 3. Kt×Kt the Check, 3. Q—B, would be painful, for 4. K—Kt would lead to "Philidor's legacy," 4. Q—B4 ch and Mates in a few moves. Hence 3. B×Kt, Kt×B; 4. Kt×Kt, K—B2; and the position is about even though still full of problems.

As evident from the history of this combination, the Chess-friend should not trust an analysis merely because he sees it in print. He must examine, he must do his own thinking and by conscientious work he must generate his own judgment.

Shall White here play 1. P—Q5? L. Bachmann, the biographer of Steinitz, cites a long analysis which starts out with the

Lasker



White, Steinitz, to play

judgment "decidedly better (than P—K4, as played by Steinitz) would have been P—Q5." Oh no! Decidedly worse! Black defends as follows

1. P—Q5?	Q—K4
2. Kt—B4	Kt—K2
3. K—R2	———

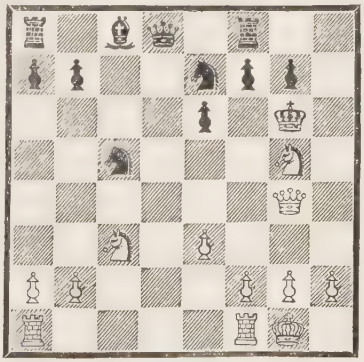
The reply to 3. Kt—K6 would be R—K. White looks in vain for moves to continue his attack, because his QP is pinned and his KP is weak. If 3. Q—Q4, Q×Q; 4. P×Q, P×P; 5. Kt×P, Kt—B4 with an advantage sufficient to win.

3. ———	P×P
4. Kt×P	Kt—B4

From the points of view above indicated, combinations can be understood and criticized. And these are the elements which the creative faculty needs as a wholesome food.

To illustrate, a few examples are here given. It is noteworthy that they are collected not from mere brain-products thought out by a man who desired to foist *his* ideas on the world, but from the products of the struggle of two brains passionately antagonistic to each other and gifted with all the required talent for mastership, thus battling for the idea of Chess.

Black, Molina, to play



Capablanca

The White Queen standing powerful, it must be driven off. The attack by 1. P—K4 is finally re-

futed (Capablanca, *My Chess Career*) by 1. Kt—K6 ch; 2. K—B3, P—KB4! The right move is

1. P—KB4 Q—Kt3

The Queen is still menacing. Black too passively played 2. R—R3. Better

2. P—B5 ———

After 2. ———, Q—Kt4 3. P—K4 could fearlessly be played. Hence

2. ——— P×P
3. Kt—B4 Q—Kt4
4. Kt—KR3 ———

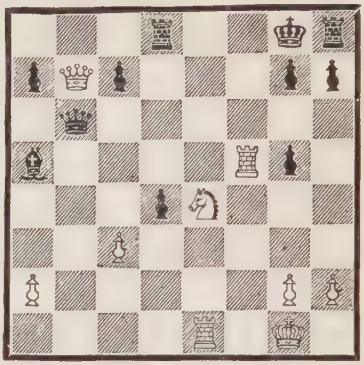
For White to play to win is very hazardous. Say

4. ——— Q—R4
5. Q—Q7 and obtains the attack.

Capablanca's book has many excellent qualities, but his analysis of the above combination and his judgment thereon are not accurate.

White is in difficulties. A continuation of the attack against the King by Checks or threats of Mate is not on the board. An exchange of Queens is offered and his Queen has

Silvestre



White, Caldas Vianna, to play

no escape. If the Knight did not block the Rook, Q—Q5 ch would at once terminate the game, but there it stands and cannot be removed at once, for the Check with the Knight would open to the Black King a safe square simply by capture of the Knight. One understands the mood in which White resolved to play.

1. Kt—Q6 ———

Now the correct and good play was 1. Q×Q; 2. Kt×Q, B×P; 3. Kt×R, B×R; 4. R—K5, B—Kt5. Probably Black played hastily

1. ——— P×P ch

and now the situation for Black has become perilous.

2. K—R ———

Now the exchange of Queens will leave White with a better Ending, 2. Q×Q; 3. Kt×Q, P—B7; 4. Kt×B, R—Q8; 5. R (B5)—B, whereby Mate is threatened and thus White wins. Black, recognizing that the Ending would be lost, tries to hold the position by obstinate defence.

2. ——— P—KR3
3. Q—Q5 ch K—R2
4. Q—K4 K—Kt
5. Q—K6 ch K—R2
6. R—B6! ———

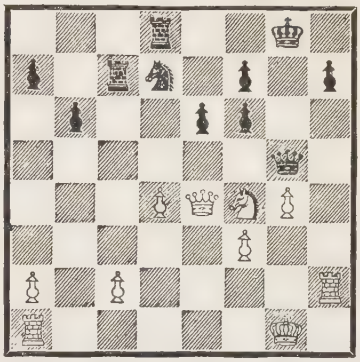
which menaces R×RP ch.

6. ——— KR—KB
7. Q—B5 ch K—Kt
8. R×R ch R×R
9. Q×R ch

The Queen cannot be captured because of R—K8 Mate and Black resigns.

The Black King has an insecure position, but if 1. Q×P ch, K—B, the King will establish itself on K2 under the protection of his centre Pawns. White, in possession of heavy pieces with which to harass the King and because the two Rooks of Black for the moment

Snosko—Borowski



White, Dr. Bernstein, to play

are unprotected (motif of power and prey), embarks upon the following sacrifice:

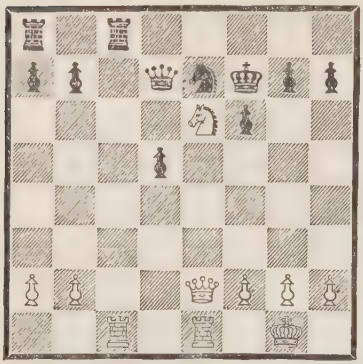
1. Kt×P P×Kt
2. Q×KP ch K—R

The King is driven into the corner because the Queen otherwise would Check and simultaneously attack one of the unprotected Rooks.

3. Q—K7 Q—Kt
4. R×P ch Q×R
5. Q×R ch Kt—B
6. Q×Kt ch and wins.

The Black King is exposed, the KKtP a possible target, the Black Queen unprotected, the Knight, in the line dominated by White. However, no temporizing

v. Bardeleben



White, Steinitz, to play

would do, and Black threatens exchange. If White evades them with 1. QR—Q, so R—B3, forcing retreats; hence, this is the moment to seek the combination. *Hic Rhodus, hic salta!*

The beginning of the attack is indicated. There is a move threatening Mate in two and putting the Black Queen in jeopardy at the same time, unquestionably a powerful move.

1. Q—Kt4 P—KKt3
2. Kt—Kt5 ch K—K

So far, so good. Now let us investigate the functions. Of course, QR and KR of Black are merely desirous of getting into action. The King has to guard the Queen, the Queen has to guard the KR. These two pieces besides have to guard the Knight. Are they not overburdened? Let us see!

3. R×Kt ch ———

Indeed they are. If the King captures, it becomes immediately a target for 4. R—K and, being hampered by its function, is soon driven into a desperate position as follows: 3. K×R; 4. R—K ch, K—Q3 (or K—Q, Kt—K6 ch and wins the Queen); 5. Q—Kt4 ch, K—B2 (or R—B4; 6. R—K6 ch); 6. Kt—K6 ch, K—Kt; 7. Q—B4 ch and wins. In this emergency Black bethinks himself to threaten a Mate with his Rook.

3. ——— K—B
4. R—B7 ch K—Kt
5. R—Kt7 ch ———

The Rook is immune because Black cannot suffer his Queen to be captured with Check.

5. ——— K—R
6. R×RP ch K—Kt
7. R—Kt7 ch K—R
8. Q—R4 ch ———

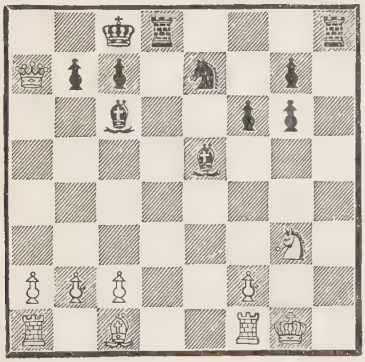
and thus White Mates in nine moves.

8. — — — K×R
9. Q—R7 ch K—B
10. Q—R8 ch K—K2
11. Q—Kt7 ch K—K
12. Q—Kt8 ch K—K2
13. Q—B7 ch K—Q

or K—Q3; 14. Q×BP ch.

14. Q—B8 ch Q—K
15. Kt—B7 ch K—Q2
16. Q—Q6 Mate.

Black, Tschigorin, to play



Schiffers

The White King stands immobile and strongly under the pressure of two Rooks and two Bishops. The situation calls for an investigation of all direct attacks employing the most forceful moves that Black has at his command. Well, let us try them.

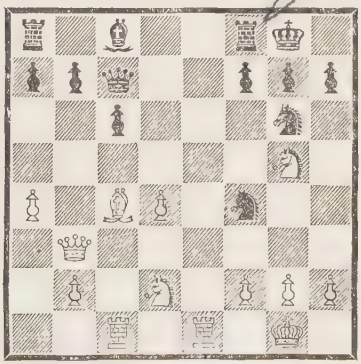
1. R—R8 ch Kt×R
2. B—B7 ch K×B
3. R—R ch K—Kt3

or 3. K—Kt; 4. R×Kt Mates.

4. Kt—B4 ch K—B4
5. R—R5 Mates.

Truly, the combination succeeds. And it was easy as it was based only on one motif and containing only two variants (not counting the useless interposing of the White Bishop). It is surprising that this forced Mate should have escaped Tschigorin.

Harmonist



White, Schiffers, to play

The Black KBP is thrice attacked and thrice guarded. The Black KR has also the function of guarding the last row.

To drive him away from the protection of the BP would expose the King greatly, since BP would then be guarded by Black's two most valuable pieces, King and Queen.

1. R—K8 R×R
2. B×P ch K—R

Otherwise, if K—B, the King would be driven into the open by Kt×P ch.

3. B×R Kt—K7 ch

That is all very well, but the Black King is immobile and under pressure.

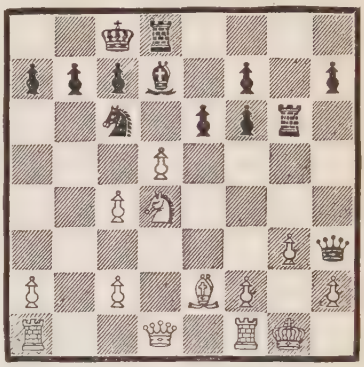
4. K—R Kt×R
5. Kt—B7 ch K—Kt
6. Kt—R6 ch K—B
7. Q—Kt8 ch K—K2
8. B×Kt P×B
9. Q×P ch K—Q
10. Q—B8 ch K—Q2

Now the King is an obstruction and therefore left where it is. White uses this moment for leading his reserve force to the charge.

11. Kt—K4 Q—Q
12. Q—Q6 ch K—K
13. Kt—B6 ch Resigns.

Can White play 1. P×Kt? To be sure, if B×P; 2. Kt×B, R×Q; 3. KR×Q, P×Kt; 4. P—B5, R—Kt; 5. QR—Kt and Mates soon after. But the situation is complicated by counter-attack. How can R—R3 be met? The threatened Mate would force White to B—R5 and R—K unless the Bishop can get to B3 in time and the blocking KR be got out of the way. At least one of these aims must be attained with a Check or else the defence will be insufficient. These are the main considerations whence the following play is evolved:

Dr. G. Flues



White, Niemzowitsch, to play

1. P×Kt R—R3

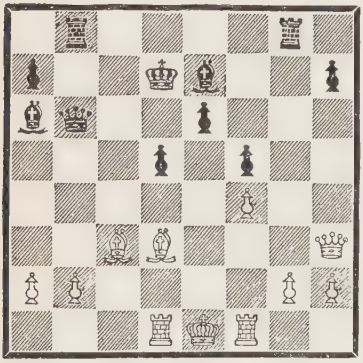
Now not 2. P×B ch, R×P; 3. B—R5, R×B; 4. R—K, Q×RP ch; 5. K—B, Q—R8 ch; 6. K—K2, Q—K5 ch; etc.

2. P×P ch K—Kt

or K×P; 3. B—B3 ch with an easy defence.

3. Kt—B6 ch K×P
4. Kt×R ch K—B
5. Q×B ch K×Q
6. KR—Q ch K moves
7. B—B3 and wins by superiority of material force.

Black, Mieses, to play

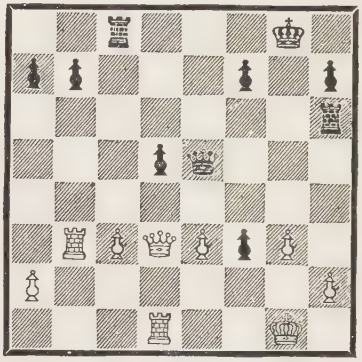


The White Queen must guard the Check Q—K6 which would lead to a Mate in two. Hence

1. R—Kt6 Q×R
2. B—R5 and wins.

The position of the White King is weak. The RP is guarded only by the King, the KtP by that RP, the square KKt2 belongs to Black, KB2 is defended only by the King. The White Queen guards nothing essential, obviously it should stand on Q4. The moment is precious and White must not be given time to play Q—Q4 or R—Q2, which would drive off the Black force or strengthen the weak points.

Black, W. Cohn, to play



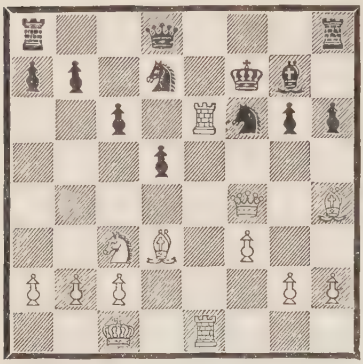
Przepiorka

1. R×RP K×R
2. R—B3

White resigns, for the Queen cannot guard KKt3 nor KR6 and the threatening disaster can no more be warded off.

The QP guards Black against B—QB4, which would be a catastrophe. It also has to guard the point K5. That is too much.

Forgacs



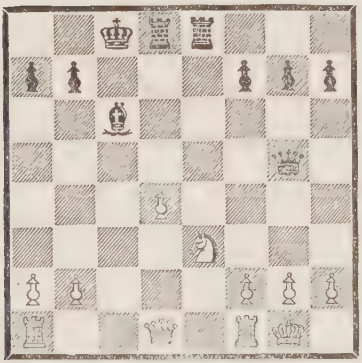
White, v. Freymann, to play

1. Kt—K4 ———

which threatens powerfully Kt—Q6 ch. If 1. K×R; 2. Kt—Kt5 Mates.

1. ——— P×Kt
2. B—B4 K—Kt
3. R×Kt ch K—R2
4. R×KtP Kt—B3
5. Q—B5 Resigns.

Em. Lasker



White, Rubinstein, to play

Black obviously threatens R×Kt. White defends by counter-attack and wins.

1. R—B R×Kt

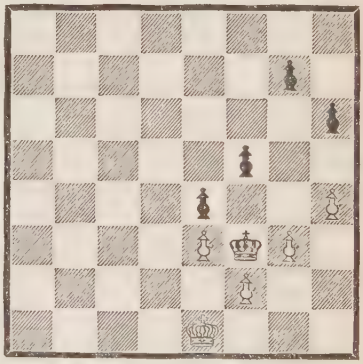
Better would have been 1. K—Kt; 2. R—B5, Q—B5; 3. P—Q5, R×Kt; 4. Q—B, R—K5.

2. R×B ch P×R
3. Q—B! R×P

Also after 3. R—K4; 4. Q×P ch, K—Kt; 5. P×R, Q×P; 6. R—B White has an excellent position.

4. P×R R—Q2
5. Q×P ch K—Q
6. R—B4 and won the Ending.

Black, Davidson, to play



Dr. Esser

The Black King attacks the weak spot. The White KtP has to guard the RP,

the BP has to guard both KP and KtP, the KP has to stop P—K6, which would win the KtP and the RP. Therefore, P—B5 is suggested.

But when should this be done? Now, because the White King, by moving to B, would improve his position, not impair it.

1. P—B5 KtP×P

or 1. KP×P; 2. P—K6, P×P; 3. K×KP and afterward by K—B6 wins all the other Pawns.

2. K—Kt5 K—K2

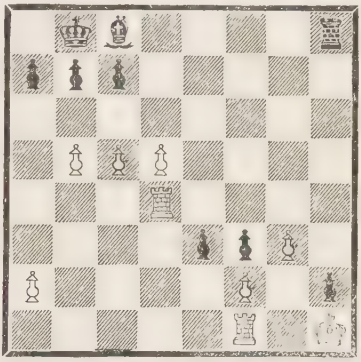
When will be the right moment to capture the helpless RP? After the White King will have left its favourable position where he supports the advance P—B3, which would yield him a Passed Pawn.

3. P—R4 K—B

If 3. P—B3 ch, 4. P×P, K—B2 Black has still a move in reserve, 5. P—Kt3, and thus holds his BP.

4. K×P K—Kt2
5. K—Kt5 K—R2
6. K—B6 K—Kt
7. P—R5 K—B
8. P—R6 and wins all White Pawns in exchange for his RP.

Blackburne



White, MacKenzie, to play and win

To sum up the functions and intentions as clearly indicated by the position. The White King must block the KRP, the Rook on B must stop the KP and guard the first row. It is exposed to B—R6 which at the same time would threaten Mate.

The Rook on Q4 has to attack the KBP and, to attack the Black King, eventually to pin the Bishop. It is noteworthy that the Black King has no way to get into action because the White Pawns hinder it and the White Rook menaces it.

White will ward off the

threat of B—R6 by an inactive piece. Not 1. R—KR4?, P—K7; 2. R—K, R—Q! but

1. P—Kt4 ———

Now Black is obliged to concentrate his effort on getting that obstruction out of the way.

1. ——— P—K7
2. R—K R—R5
3. R—KB4 ———

If now 3. B×P; 4. R—B8 ch, B—B; 5. R×BP, and Black has no attack left.

3. ——— R×P
4. R×R ———

not 4. R×P??, R—Kt8 ch.

4. ——— B×R
5. K×P B—B4
6. K—Kt3 B—K5
7. R—R

It is hard to defend the Black King.

7. ——— K—B
8. P—B6 P×P
9. QP×P K—Q
10. K—B4 B—Q4
11. K—K5 B×P
12. K—B6 B—Kt
13. R—R8 P Queens
14. R×B ch Q—K
15. R×Q ch K×R
16. K—K6 K—Q
17. K—B7 and wins.

Had Black played 2. R—Kt White would have answered 3. K×P, B×P; 4. K—Kt3 and with the King in action White would have been quite safe.

Again, if

7. ——— P—QR3
8. P—Kt6 P×P
9. P×P K—B
10. K—B4 B×P
11. K—K5 B×P
12. K—Q6

Finally

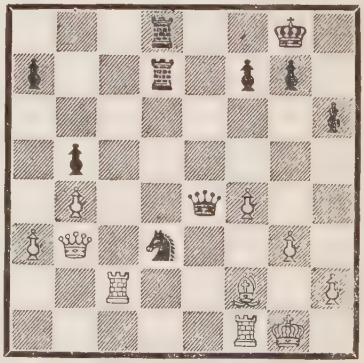
7. ——— P—QR3
8. P—Kt6 K—B

Black thus keeps the point Q3 guarded.

9. R—R8 ch K—Q2
10. P×P K×P
11. P—Q6 ch K—B3
12. R—R

and wins at his ease.

Black, Em. Lasker, to play



Dr. Tartakower

The White KBP has the function of guarding K5 and thus preventing Kt—K4.

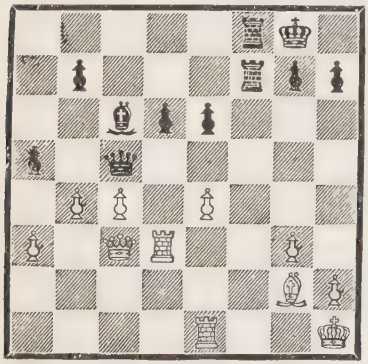
1. P—Kt4 — — —

If now 1. P×P; 2. Kt—K4, B—B5; 3. R—Q8 or 2. — — —, R—B; 3. R—Q7.

1. — — —	Q—R2
2. P×P	R—K2
3. Q—Kt3	Q—B2
4. K—R2	Q—B3
5. R—KKt	K—R
6. Q—R4	R—Q2

7. P×P with an easy win.

Black, Spielmann, to play



Rubinstein

The threat R—B8 ch is guarded by Rook and Bishop. The double guard is needed because also the Black Rooks are doubled. The very same pieces guard the KP. This suggests the question whether B×P is effective. The move would threaten Mate and therefore surely guard the Queen. The formidably posted Bishop would have to be captured and the way to R—B8 ch opened. The question is only whether the sacrifice would drive the White King into such difficulties as would be considered by Black sufficient compensation for the sacrificed material. If 1. B×B; 2. R—B8 ch, R×R; 3. R×R ch, K—Kt2; 4. R—Kt8 ch, K—B3; 5. Q—R4 ch, K—K3; 6. Q×P the White KtP will fall and Black will surely have compensation. But there is another variation, 1. R×B which appears more promising. This line of play was actually adopted. Its course was as follows:

1. B×P	R×B
2. R—B8 ch	B×R
3. R×B ch	K—Kt2
4. Q—B7 ch	K—R3
5. R—KR8	R—B3
6. Q×P ch	K—Kt4
7. Q—R4 ch	K—B4
8. Q—R3 ch	K—Kt4
9. P—KKt4!	— — —

The King is made immobile. White had to

play R×P and is lost after eight moves.

The "Zugzwang" and the Stalemate

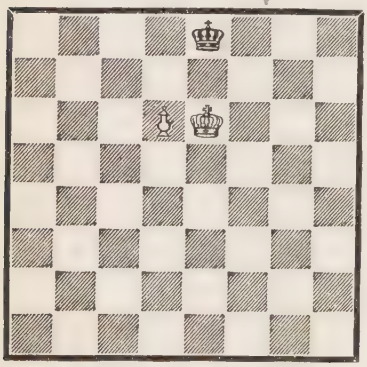
There are combinations not subject to the above motifs which play even so prominent a part in all contests of Life. They still are combinations, in that they are brought about by the faculty of the mind in combining various concepts and of thinking logically and towards a logical purpose. But, different from the combinations studied above, they are not emanations of the power of the pieces but rather of the subtleties of reasoning. They have something mathematical, something of scholastic finesse. They never speak with the voice of thunder, they reflect not the despair of a proud and heroic heart battling against titanic forces. Their triumph is the triumph of a tricky lawyer who has discerned a loophole in the wording of a law. Man has erred in framing the law—the moral and social intent of Law is defeated by an ambiguity of language, by the inappropriateness of an arbitrary expression—the logical mind gains an advantage over the heroic mind and chuckles.

Of this nature are combinations based on the motif of *Zugzwang* and Stalemate. According to the rules of play, one cannot waive the right of moving. You may waive rights in Life, but not in play. The right to move may become very irksome—you have attained to an excellent, an unimprovable position; you want to stay there, but the wording of the rule forces you to make some change. Every change is undesirable, yet you must consent to it. Thereby your position becomes inferior, you lose ground, you lose the game.

The obligation to move, which is the same as the right to move, has no name in English. It is usually called by the German name of *Zugzwang*. There is nothing that would correspond to it in real Life.

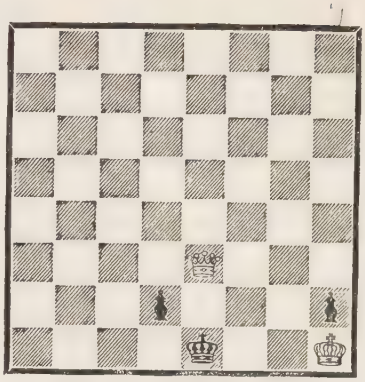
It is very much the same with the Stalemate Possibly the idea of the sanctuary, where a criminal would find protection

as long as he clung to it, has a remote likeness to the idea of Stalemate. All in all, combinations based upon these motifs, though subtle and sharp, require no boldness, no will-power, but merely intellect.



Already this Elementary Ending illustrates the two motifs. If Black to move, White wins by *Zugzwang*. 1. K—Q, P—Q7. Black cannot be driven off by force, but he must move. 2. K—B2, K—K7, and now force wins. If White to move, the *Zugzwang* is obviated by the Stalemate. 1. P—Q7 ch, K—Q; 2. K—Q6, Stalemate.

This is the final stage of a study by Troitzki. With 1. K—B8 Black keeps the QP mobile, and

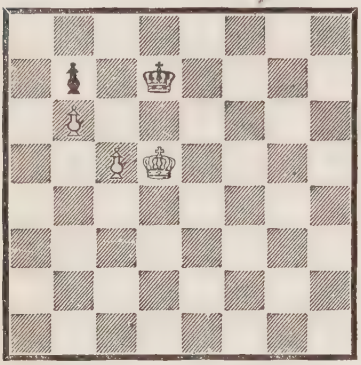


Black to play and draw

if Q×P Black is Stalemated. With this joke Black snaps his fingers at the White Queen made powerless by the wording of a rule.

The *Zugzwang* occurs almost exclusively in Endings where few forces are left on the board, mostly in Endings of King and Pawns against King and Pawns. The Pawns, not being able to repeat moves, are usually blocked and then it is the King which has to bear the burden of the *Zugzwang*. In the struggle of the Kings under the *Zugzwang*, geometrical conditions play an important part, such as the Opposition and the "triangle." Sometimes also the mathematical idea of correspondence or function is implied.

These Endings are therefore no trial of combative energy, but of mathematical reasoning, of the faculty for calculation.



White to play and win

Here both *Zugzwang* and Stalemate are the leading motifs. The Black King must play neither to K nor K2 because of P—B6. Its field is restricted to B3, Q and B. White can defend his BP from Q5, Q4, B4. The mobility of White is greater than that of Black and in the play for *Zugzwang* he has therefore the advantage. He utilizes the "triangle" Q4, Q5, K5 for the purpose of losing a move.

1. K—K5 K—B3
2. K—Q4 K—Q2

If 2. K—Kt4; 3. K—Q5 White soon attacks the KtP or pushes P—B6 and wins.

3. K—Q5 ———

Now White has lost a move and Black under the pressure of *Zugzwang* and unable to play K—K2 must give way.

3. ——— K—B
4. K—K6 K—Q
5. K—Q6 K—B
6. K—K7 K—Kt
7. K—Q7 K—R

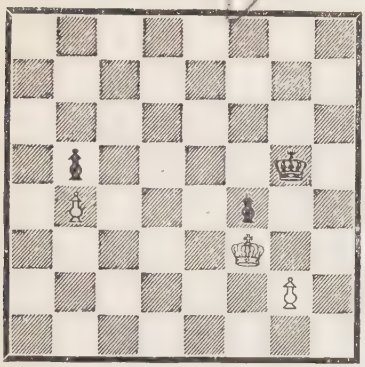
Now not K—B7 on account of Stalemate, but

8. P—B6 P×P
9. K—B7 and Queens his Pawn.

The idea of the "triangle" is here made manifest. The King, dominating a "triangle," can make three moves to return to his original post; the King, not so favoured, uses for the same purpose two or four or six, in short, an even, never an odd, number of moves. Thus the King in the "triangle" can always lose a move and place the opponent under *Zugzwang*.

The White KtP is exposed, yet the White

By Weenink



White to play and win

King desires to march to QKt5 in order to win that Pawn. Hence, White must force the exchange of his weak Pawn for the strong BP.

1. K—K4 K—Kt5.

But now Black has the Opposition. If 2. K—K5, K—Kt4, White can make no headway. Consequently, White must somehow contrive to lose a move.

2. K—Q5 K—R4

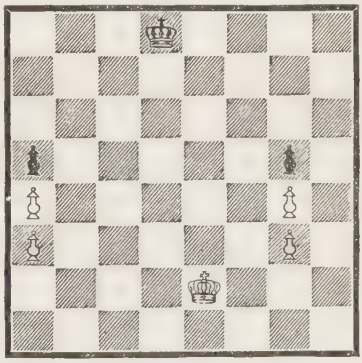
or 2. K—Kt6; 3. K—K5, K—Kt5; 4. K—B6, etc. Or again, 2. K—B4; 3. K—Q4, K—Kt5; 4. K—K4, and the end is attained.

3. K—B6! — — —

Now 3. K—Kt3 would hold the Opposition, but that is forbidden by 4. K×P, whereupon the White King would have time enough to return for the capture of the BP.

3. — — — K—Kt4
4. K—B5 K—R5
5. K—Q4 K—Kt5
6. K—K4 K—Kt4
7. K—K5 K—Kt5
8. K—B6 K—Kt6
9. K—B5

The exchange of Pawns now being forced, White wins without trouble.

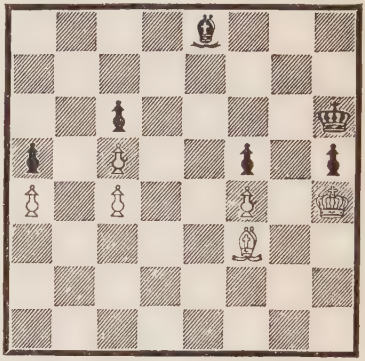


White to play and win
Black to play and draw

Here the central squares correspond to each other as follows. Whenever the White King stands on B4 the Black King must be on QB3 so as to avert both K—Kt5 and K—Q5. Whenever the

White King comes to K4, the Black King must counter by K—K3 in order to defend both his Pawns. To the point Q4 corresponds Q3. After having established the correspondence thus far, we may easily continue it further. If the White King enters upon Q3 ready to go to either B4, Q4 or K4, the Black King must be ready to go to QB3, Q3 or K2 and therefore occupy Q2. Analogously in correspondence are the points QB3 and QB2, K3 and K2, QB2 and QB8, Q2 and Q8, K2 and K8. Consequently, White, having the move, wins by 1. K—Q2, and Black having the move Draws by 1. K—K. The mode of winning is here indicated: 1. K—Q2, K—B; 2. K—K3, since K2 is inaccessible to Black. 2. ———, K—Q2; 3. K—Q3, K—Q3; 4. K—Q4 and has the Opposition and thus forces the fifth row and wins. If, however, Black to move, he plays 1. K—K and wherever White may move, Black enters the corresponding square; and since this rule can be followed forever, White is forever unable to enter upon the fifth row.

Muurlink



White, Schelfhout, to play
White to win

In the diagonal from KR to QR8 the White Bishop has three squares of mobility, whereas the Black Bishop guarding the QBP has only two squares at its disposal. White has to lose a move, for if Black to move, he loses either the KRP or the QBP with immediately fatal results, as is readily seen. To lose the move is a simple matter as it was in the case of the "triangle."

1. B—R	B—Q2
2. B—Kt2	B—K

or 2. K—Kt3; B—B3 wins the RP and forces

an entrance for the White King.

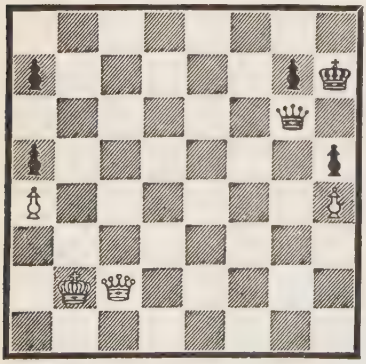
3. B—B3 B—Q2

With 3. B—B2, the valuable BP is lost. 4. B×P, B×P; 5. B—K8, B—Kt6; 6. P—B6, B×P; 7. P—B7.

4. B×RP B—B
5. B—K8 B—Kt2
6. B—Q7 K—Kt3
7. K—Kt3 K—B3
8. K—B3 K—Kt3
9. K—K3 K—B3
10. K—Q4 B—R8
11. B—B8 ———

Zugzwang has hampered Black all along and now *Zugzwang* forces him to resign.

By Em. Lasker after an idea of v. Gottschall



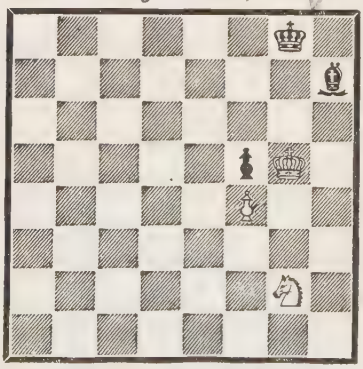
White to play and draw

The Black Queen is pinned. Can White force the Stalemate or keep the Queen pinned indefinitely? That is the idea of a study of von Gottschall which, if I remember rightly, had the following form: *White*—King on QKt, Queen on QB2, Pawn on KR4; *Black*—King on KR2, Queen on KKt3, Pawn on QB6, KKt2, KR3 and the solution 1. K—R. In the above form 1. K—R would not work because of 1. P—QR3 and White in *Zugzwang* must abandon the pin. The solution is

1. K—R3 P—QR3
2. Q—QKt!

and White maintains the pin. Of course, if 2. K—KR3; 3. Q—B ch, K—R2; 4. Q—B2.

By Troitzki



White to play and win

The motif of *Zugzwang* is here finely executed. First the Black King is impeded in its mobility, then the Bishop, and finally a catastrophe is brought about.

1. K—R6 K—R
2. Kt—R4 ———

If now B—Kt, 3. Kt—Kt6 Mates. The Black Bishop is thus forced to remain on its exposed post.

2. ——— K—Kt

Now the Knight can improve its position without losing its hold upon the precious square KKt6.

3. Kt—B3 K—R
4. Kt—K5 K—Kt
5. Kt—B6 K—R
6. Kt—K7, the catastrophe.

The Promotion of the Pawn

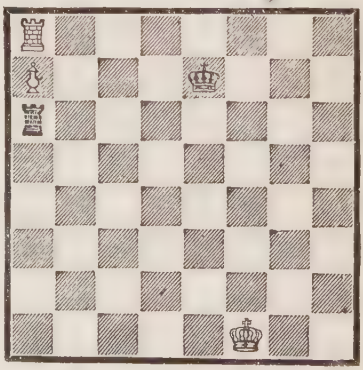
Far more natural than the motif of *Zugzwang* or Stalemate, is that of the promotion of a Passed Pawn on reaching the last row. The Pawn has succeeded to the extremes of its possibilities until its death, now it is rewarded with a new life—thus a Buddhist might put it—or, as we Westerners might say, it is promoted to a higher rank on account of the efficiency that it has shown.

The promotion of the Pawn is the final stage of a slow process which runs through three phases.

1. The first phase consists in obtaining a "Passed" Pawn by getting the opposing Pawn out of the way by capture or by forcing it to capture a piece or a Pawn.

2. The second phase consists in the advance of the Pawn in spite of the resistance of the enemy.

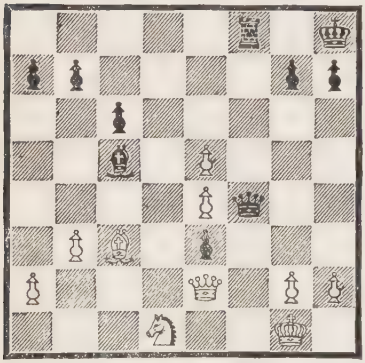
3. The last phase is the conquest of the square of promotion either by advancing or by capturing on the last row.



Black to play, White wins

White threatens R—KR8 guarding the Pawn by geometrical motif. Black is helpless, since the King, for fear of Check, cannot enter the third row.

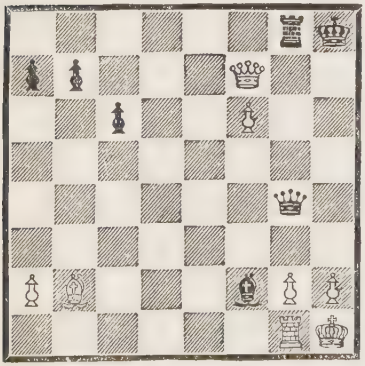
Black, S. Bergh, to play



Dr. Lindehn

1. Q—B8 ch Q×Q
2. P—B7 ch Kt—B2
3. P×Q wins.

Harrwitz

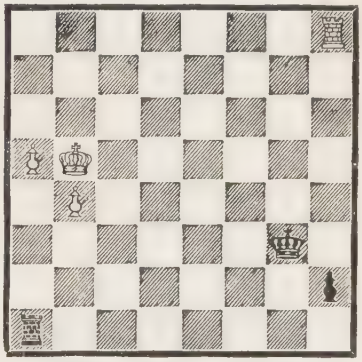


White, Dufresne, to play

White wins by means of his Passed Pawn, which is able to advance to the seventh row with Discovered Check and therefore virtually is already on the seventh row.

1. Q—K8 K—R2
2. P—B7.

Tarrasch



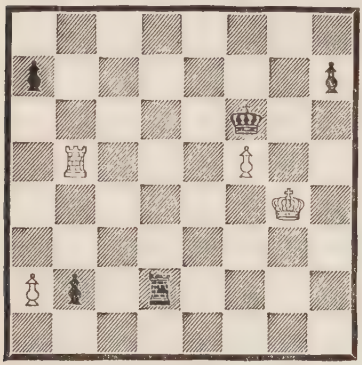
White, Maroczy, to play

The game proceeded 1. K—B6, R—B8 ch; 2. K—Kt6, R—B5! threatening R—KR5; 3. R×P, R×P ch; 4. K—B5, R—QR5 Draws. White could have won as follows:

1. R×P K×R
2. K—R6 K—Kt6
3. P—Kt5 K—B5
4. P—Kt6 K—K5
5. P—Kt7 R—QKt8
6. K—R7 K—Q3
7. P Queens R×Q

8. K×R K—B3
9. P—R6 wins.

Black, Dimer, to play and win



Hallgarten

The White King or Castle has the function of guarding the BP. The White Rook must stay in the QKt line to stop the Black QKtP. The combination consists in overburdening the King as well as Rook and so getting the KBP out of the way.

1. P—KR4 ch K×P

The Pawn unless captured would become dangerous.

2. P—QR4! ———

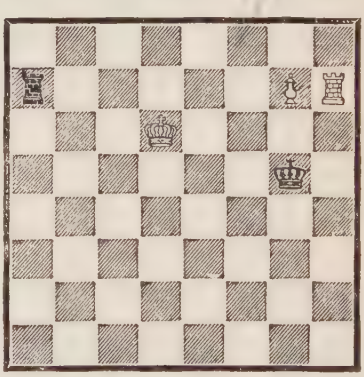
If the King returns, 3. R—Q5 ch and R—QKt5 obstructs the White Rook and Queens the Pawn.

2. ——— P—QR3
3. R—K7 ———

White is in *Zugzwang.* The Rook cannot move without losing the KBP, the King cannot go to R6 because of the Checkmate by R—R7, it cannot return on account of Rook Checking on fourth row, as, for instance,

3. ——— K—Kt4
4. R—K5 ch K moves
5. R—QKt5, Queens the Pawn and wins.

From *Chess Player's Chronicle*



Black to play, White wins

In spite of the simplicity of the position a variety of motifs comes here into play. Firstly, the Passed Pawn. Black being unable to stop it on first row (1. R—R?, R—R8 wins at once), must

stop it from the Kt line. Unfortunately, the King is on that line, so that only *one* square is open to the Black Rook on that line, KKt3.

1. R—R3 ch ———

Now White cannot win by K—B7; 2. R—Kt3, nor by 1. K—K7; 2. R—R7 ch because the White King there cannot escape the Checks of the Rook. But where does White move? Remember that after Black will have played R—KKt3 neither the White Rook nor the Pawn can move and that Black is in a similar predicament. Therefore, White utilizes *Zugzwang*.

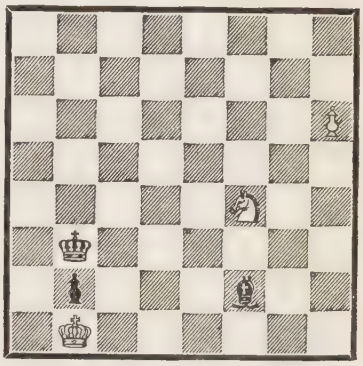
1. ———	K—Q5!
2. R—KKt3	K—K5
3. K—Kt5	———

Forced by *Zugzwang*. Now the Black King and Pawn are sufficiently distant from each other to enable White to make use of the geometrical motif.

3. ———	R—R
4. K—B6	R—KB ch
5. K—K6	R—B7

soon to be followed by K—B5, K—B6, and then White wins easily.

Leonid Kubbel



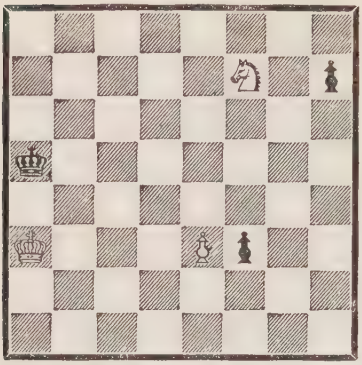
White to play and win

The Black Pawn cannot gain its square of promotion, but White can keep the Bishop from bothering the White Pawn. To that end the Bishop must be kept from the diagonal dominating KR8 within the two moves that the Pawn needs for Queening. Naturally, Kt—K2 is not so strong as Kt—K6, where the Knight threatens two Checks.

1. Kt—K6 ———

If 1. B—K8 or B—R5; 2. Kt—B5 ch, King moves; 3. Kt—K4 successfully shuts the Bishop out. And if 1. B—Kt6; 2. Kt—Q4 ch, King moves; 3. Kt—B3 does the same trick.

Leonid Kubbel



White to play and win

Here the Passed Pawns play the capital part. The KBP is menacing, the Knight can stop it but only by the aid of a Check which speeds the Knight on. Then the Black King will hurry to support and the White King is far from action. This the setting of the drama. How very balanced the situation is becomes evident from the analysis of the tempting 1. Kt—K5. The reply is 1. K—Kt4; 2. Kt×P, K—B5; 3. P—K4, P—KR4; 4. K—Kt2, P—KR5; 5. K—B2, P—KR6; 6. K—Q2, P—KR7; 7. Kt×P, K—Q5 and Draws. The right line of play.

1. Kt—Q6 P—B7
2. Kt—B4 ch K—Kt4
3. Kt—Q2

Since now K—Kt3 is threatened, which would keep off the Black King, Black must get his King into action at once.

3. — — — P Queens
4. Kt×Q K—B5
5. K—Kt2 K—Q6
6. K—B K—K7

This is a bitter necessity, since K—Q—K—B2, etc., would otherwise build up a firm position.

7. P—K4 K×Kt

If now the White Pawn marches, the Black Pawn does so likewise, gets to R7, and there according to a well-known elementary Ending the P, supported by its King, makes a Draw against the Queen by Stalemate. But White makes use of the great distance between the Black King and Pawn by menacing that Pawn first and thus approaching with his King.

8. K—Q2 P—KR4
9. K—K3 K—Kt7

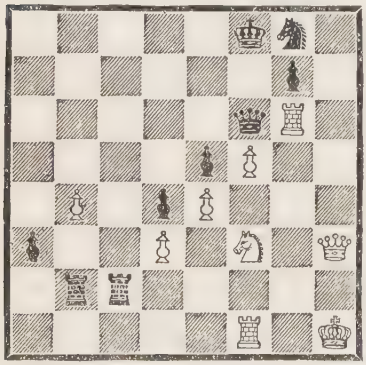
or else the Black Pawn would be stopped.

10. P—K5 P—R5
11. P—K6 P—R6
12. P—K7 P—R7
13. P Queens P Queens

Now the White King is near enough to carry through a victorious attack.

14. Q—Kt6 ch K—R6
15. Q—R5 ch K—Kt7
16. Q—Kt4 ch K—R7
17. K—B2 and wins.

Black, Dr. Tarrasch, to play



Tschigorin

1. ——— P—R7

The Passed Pawn supported by the Castles is sufficient compensation for the loss of the Queen.

2. R×Q ch ———

Has the Queen not been paid for too dearly with the Rook? But if 2. Kt—Kt5, Black replies K—K2. If then 3. Q—R7, K—Q3, now the White Queen is hampered by the necessity of guarding the Mate in two threatened by the Black Rook. The Black King is made comparatively safe and the Passed Pawn becomes a terrible weapon.

2. ——— P×R
3. R—Q R—Kt8
4. Q—B R(B7)—QKt7
5. Kt—Q2 ———

The square QKt must be guarded, since R×R followed by R—Kt8 is the threat.

5. ——— R×R
6. Q×R R×Kt
7. Q—QB R×P
8. K—Kt2 ———

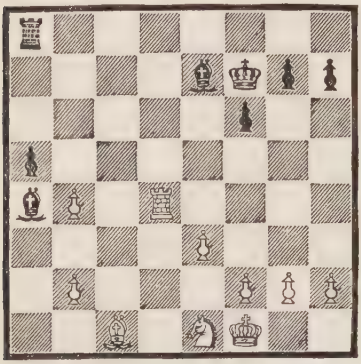
To give a series of Checks would be useless, since Black can play so that the series terminates.

8. ——— R—QB6
9. Q—QR R—B7 ch
10. K—B3 P—Q6
11. Q—Q R—QKt7
12. Q—R4 P—Q7

Now QP Queens, followed by R—Kt8, is the threat, and White resigns.

The motif here is the formidable effect of the Black Rook on the eighth row by simultaneous attack on King, Bishop, Knight, the weakness of

Black, Marshall, to play and win



Thomas

Kt2, the force of the Passed Pawn.

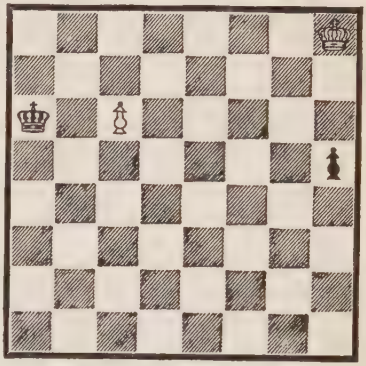
1. B—Kt4 ch K—Kt
2. P×P ———

If now 2. Kt—B2; 3. R—B or 2. Kt—Q3; 3. R—R8.

2. ——— B—Q2
3. R—R8 P—B3
4. R—Kt8 K—B2
5. R×P K—Kt3
6. P—Kt6 P—B4
7. R×B R×R
8. B—Kt5 R—Q
9. B×Kt R×B
10. B—Q6 and wins.

Most remarkably White can here utilize the nearly helpless BP to aid his King in winning two important moves.

By R. Reti



White to play and draw

1. K—Kt7 P—R5
2. K—B6 ———

Now K—K6 threatens to give life to the White Pawn.

2. ——— K—Kt6
3. K—K5 ———

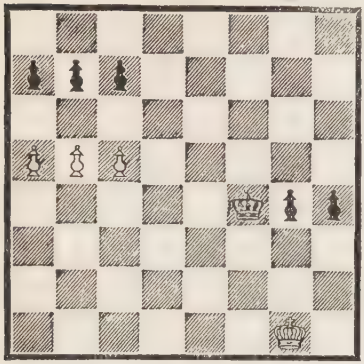
and threatens again by K—Q6 to give life to the White Pawn.

3. ——— K×P
4. K—B4 Draws.

The White array of Pawns is able to obtain by force a Passed Pawn in breaking through the opposing array.

1. P—Kt6 BP×P
2. P—R6 P×RP
3. P—B6

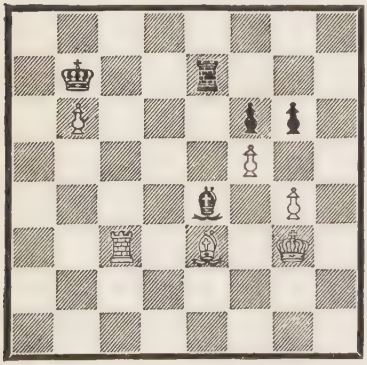
An old method of breaking through



White to play and win

Of course, if 1. RP×P; 2. P—B6, P×BP; 3. P—R6.

Em. Lasker



Black, Dr. Tarrasch, to play

Here Dr. Tarrasch could have won by making a combination the motif of which is to break through with his Pawns. He tried it but missed the right continuation.

1. P—Kt5 — — —

I moved here 1. R—KB2, whereupon 2. R—R3 would finally have won, but White answered 2. KtP×P and the game ended in a Draw.

1. — — —	BP×P
2. P—B6	R—KB2
3. B—Q4	R—Q2
4. R—K3!	— — —

If now 4. R×B; 5. P—B7, R—Q; 6. R×B, R—KB; 7. R—K7 ch, K×P; 8. K—Kt4, K—B3; 9. K×P, K—Q3; 10. K—B6 wins.

4. — — —	B—B4 (or Variation A)
5. R—K7	R×R
6. P×R	B—Q2
7. K—B3	K—B3
8. K—K4	K—Q3
9. B—B5 ch	K—B3
10. K—K5 and wins.	

Variation A.

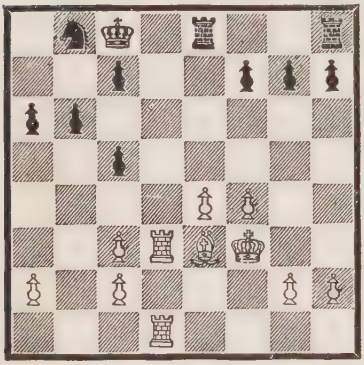
4. — — —	B—B3
5. R—K7	R×R
6. P×R	K—B
7. K—Kt4	K—Q2
8. B—B6	K—K
9. K×P	K—B2
10. K—B4	K—K
11. K—K5	K—Q2

12. B—Kt5 B—Kt2
13. K—B6 B—Q4

or K—K; 14. K—K6

14. P—Kt7 B×P
15. K—B7 and wins.

Janowski



White, Em. Lasker, to play

The task for White is evidently to obtain a Passed Pawn on the King's side. Black cannot attempt to counterbalance this by obtaining a Passed Pawn on the Queen's side on account of his Doubled Pawn, unless he achieves that end by his pieces, coming to make an attack against the White Queen's side Pawns.

White has to begin the attack with an apparently paradoxical move. The ordinary method of procedure would be to advance first of all the Pawn that has no vis-à-vis. The KP is half passed; if it can get the KBP out of the way it will have reached the goal of becoming a Passed Pawn. But the natural move P—K5 would be bad for the Bishop, the Bishop would be shut out of activity by its own Pawns. The move P—K5 may follow later on, since the Bishop can give it support.

1. P—B5 P—B3

Dr. Tarrasch (*Die Moderne Schachpartie*) blames this move for all the trouble that ensues, and he may be right in so far as the move is made by Black too readily, but he is certainly wrong in thinking that Black may do without this move. True, Black can fight for the square K4 with his pieces alone, viz., 1. Kt—B3; 2. B—B4, R—K2; 3. R—K3, KR—K; 4. P—KKt4. White will threaten to force P—K5 by R(Q)—K and thereby cause Black to play Kt—K4 ch, B×Kt, R×B, K—B4. In the long run Black will be unable to

guard the point K4 without P—KB3 which permits the attack P—Kt5

2.	P—KKt4	R—K2
3.	B—B4	KR—K
4.	R—K3	Kt—B3
5.	P—Kt5	———

After 5. P×P; 6. B×P, White will be able at length to conquer the square K5

5.	———	Kt—R4
6.	P—KR4	Kt—B5
7.	R—K2	R—B2
8.	R—KKt	K—Q2
9.	P—R5	Kt—Q3
10.	P—R6	———

If now P×RP; 11. P×BP obtaining two formidable Passed Pawns,

10.	———	BP×P
11.	R×P	P—Kt3
12.	P×P	P×P
13.	R×P	KR—B
14.	R—Kt7	R×R

15. P×R and won easily.

These instances will suffice as a beginning. Easy enough to increase their number. But it is not the multitude of examples that is instructive, for the multitude is confusing; it is the *method* which carries value as instruction, and the method has been sufficiently illustrated above to be thoroughly intelligible. The reader must now work by himself so that he may acquire the ability to apply the method however the circumstances may vary in detail.

On Made-up Combinations and on Combinations Arising in the Course of a hard-fought Game.

To construct positions according to the motifs discussed above and thus to invent surprising combinations is as easy as telling a fairy tale. The reader may do so for practice, but is earnestly requested to do only a little of it. A method commonly followed with this end in view is to construct the final position which has some very surprising feature and then to lead up to it by a forced move and again to lead up to that position and so, always going backward a move, to arrive at a position where the original intent is fairly hidden. Thus many

combinations have been composed at all times. Again, you may take up a combination that arose in actual play and get rid of non-essentials and thus refine it. This method is superior. But there are masters in the art of composing combinations who follow their own methods and who perhaps work with no method except their fertility of invention. Of this art and its strong æsthetic impression, more in another chapter. For the moment it may suffice to say that artistic combinations, the solution of which is often concealed as deeply as human wit can hide itself, have been published in immense numbers and have given pleasure to millions. But for all that, it is only the hard-fought game which produces the profoundest and most precious ideas, just as Nature, not the artist, creates the most wonderful works, just so again as the precious metal is not discovered in the retort of the alchemist but in the deep pits of the mountains.

Not too much, therefore, must the adept of Chess give himself over to the charms of constructed combinations. Rather should he strive to trace and to master the combination in the hard-fought game. But to this end he will have need besides of a knowledge of the motifs entering into a combination, also of another method of investigation, and this other method appears to be foreign to the combination, at first sight even antagonistic to it. This appearance is deceptive; it is exceedingly seductive. Let us unmask the semblance. Certainly, the learner at first is disappointed for he loves to believe that truth is beautiful and the beautiful true. But if he courageously follows our admonition, that he should draw from the live contest, he will surely become aware of a beauty that he had not known before and the charm of which will fail him no more.

FOURTH BOOK

POSITION PLAY

WHEREAS by combination values are transformed, they are approved of and confirmed by "position play." Thus, position play is antagonistic to combination, as becomes evident when a "combination player" meets with his counterpart, the "position player." The two often are wholly different in make-up and constitution. The combination-player an adventurer, vagabond, dissipater, the position-player believing in rigid dogma, happy only in a firm position, afraid of all dangers, parsimonious with all he holds, even with the minute values; the former perhaps careless of detail and large visioned, the latter penny wise and pound foolish. The combination-player calls the position-player Philistine, pedant, woodshifter; the position-player replies with invectives such as romancer, dreamer, presumptuous idealist. One meets with pronounced types of the two kinds, and they poke fun at one another. Thus the following story is told of a combination-player. He looked on. Suddenly he interrupted the players "I see a magnificent combination, a sacrifice of the Queen,'' he excitedly called to him who was to move. "If your opponent then takes the Pawn, he is Mated, and if he goes out of Check, he is Mated in two." "Well," replied the player, "but the principal question is: what am I to do if he captures the Queen?" "That is the only variant," replied the combination player, "which I have not yet looked into."

However obviously the majority of Chess-players may be divided into two

big classes of combination- and position-players, in the Chess-master this antagonism is transformed into a harmony. In him combination play is *completed* by position play. By combination the master aims to show up and to defeat the *false* values, the *true* values shall guide him in his position play, which in turn shall bring those values to honour. The master is like a man in a learned dispute who knows sophistry but does not make use of it, except for the purpose of exposing the sly subtleties of an artful opponent who disputed a true, sound vigorous thesis with scholastic methods.

The Plan

The thought which gives life to a combination, is called *idea,* the thought behind position play is called *plan.* The idea has a point which surprises, which reverses at one blow the state of affairs; the plan has breadth and depth which are imposing and which, by slow, methodical building, give a structure to the position.

The methods followed in the analysis of a given position by combination and by the conception of plans differ in the direction of the thought. The combination-player thinks forward: he starts from the given position and tries the forceful moves in his mind; the position-player thinks backward: he conceives a position to be arrived at and works toward that position of which he is more conscious than the one on the board. He sees successive stages of the position aimed at and he visions the stage in a reverse order; if a position, according to his plan, is to follow another, he sees the one that is to follow first and he deduces, as it were, the anterior position therefrom.

In looking for a combination the given position is the essential thing, in the conceiving of plans the intended position is the root of my thinking. When following the former process, I seek to find out whether among the positions that I can derive from the present position by a succession of forceful moves I may not

be able to detect one desirable to me and to envisage it; with the latter process I hope to be able to attain to a position that I have in mind and try to find out whether ways leading up to that conceived position may not lead back to the given position. Can I, by method, by systematic procedure, start my antagonist on the way to the position I aim at? This is the question uppermost in the mind of the position-player, and this is of the essence of planning.

When looking at the result of the analysis, it is true, I cannot determine by logical deduction through which of the two processes this result has been arrived at. But to this end, though Logic fails me, Psychology will aid me. A spirit with a large and roomy brain who without error could keep in mind millions of variants would have no need of planning. Frail, weak man can clearly keep in mind only half a dozen variants, since he has only little time to spare for Chess. And if he by chance had more time for it and in addition had genius for the game, to see through hundreds of variations would heat his head. His reason was not made to be a substitute for a printed table. His mind has a marvellous faculty which enables him to conceive deep and far-sighted plans without being subject to the necessity of examining every possibility. From the psychology of frail man I can decide whether this move belongs to a combination; that one to a plan.

There are simple positions by the analysis of which one can practice combining and planning at the same time. One can understand such positions either way, and to do this is pleasurable. But let it be said at once that the method of planning has not been made for what is simple but only for what is complicated, immense, infinite. True, complication is merely relative; for a mathematician, for instance, the complex movements of the planets round the sun are very much simpler than the sequence of prime numbers. For all that, every spirit,

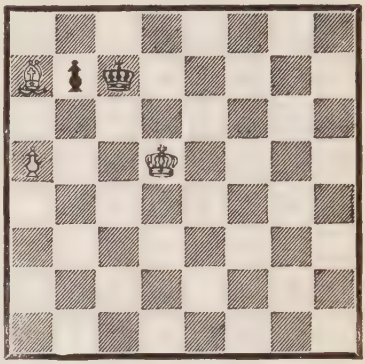
however great or small, in combat with what to him is complicated has need of this admirable faculty of conceiving plans with which Nature has provided him.

For the Chess-player the importance of planning is sufficiently manifest and is now-a-days acknowledged. So says Niemzowitch (*Mein System,* 1925, page 35)—"Choose an aim for your offence, thus the rule . . . to float aimlessly would make a strategist ridiculous."

The plan shall provide for long and manifold series of moves and conduce to a desirable end. In this the plan is different from a combination. Some combinations of artificial positions are long and somewhat manifold, it is true, but in the contests of two well-matched masters such positions are very rare, if they occur at all; in such a contest the net of variations would branch out indefinitely and the Chess-player, to grasp the immense number of possibilities, would have need of a thread of Ariadne, namely, of a plan.

Examples

L. Paulsen



White, Metger, to play and win

Let us contemplate this position without trying to comprehend it by seeking for a combination. Black's ideal is to have his King on QR or on Kt2 after his Pawn will have been captured. He sees his King in the corner, sure that the opponent cannot dislodge it. Again he sees the Bishop on R2, the White Pawn on QKt3, his King on QKt2, moving to R and back to Kt2 and in the meanwhile the White King at bay lest it Stalemate. He tries to bring one of these positions about, resisting every drift that would tend in another direction.

White sees the Black King kept from QR8. A

move of the QKtP, he thinks, must be countered by P—R6. He aims at manœuvering his King so as to drive the opposing King off by *Zugzwang*.

Out of this web of plans the following play logically results

1. K—Q4 — — —

The QKtP must not be allowed to advance Checking, since the reply to that advance is to be P—R6.

1. — — — K—B3
2. B—Kt6 K—Q3

Of course, if K—Kt4; 3. K—Q5 and conquers QKt7.

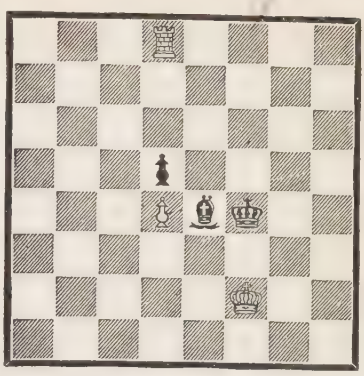
3. K—B4 K—B3
4. K—Kt4 K—Q3
5. K—Kt5 K—Q2
6. B—Kt K—B2
7. B—R2 K moves
8. K—Kt6 and wins.

A somewhat more complicated example follows:

White conceives the plan of forcing the Black King away from the square K4 and thus of dominating the important points Q4 and Q5 with King and Rook.

1. R—KR8 — — —

Black resists. He wants



White to play

to get his King to K5 or K6.

1. — — — B—B4
2. R—R4 ch B—Kt5
3. K—Kt2 — — —

White forces the Black King by *Zugzwang*.

3. — — — K—Kt4
4. K—Kt3 B—B4
5. R—KR8 B—Kt3
6. R—KB8 B—K5
7. R—K8 — — —

The Black King is now driven off the fifth row.

7. — — — K—B3
8. K—B4 B—Kt7
9. R—QR8 K—B2

Here White is unable to take the Opposition owing to its King on B5 being exposed to Check of Bishop.

10. K—K5 ———

White dominates the important points. He has achieved what he set out to do. His plan now includes the capture of the QP with Rook in a position where the single Pawn would win, where Black therefore has his King not in the immediate vicinity of Q7.

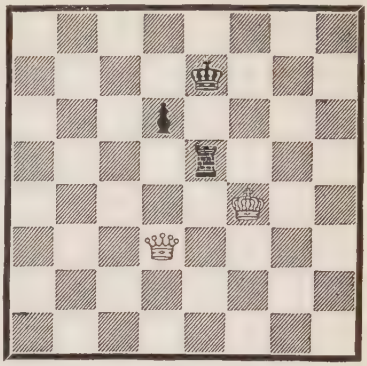
10. ———	B—K5
11. R—R7 ch	K—K
12. K—K6	K—Q
13. K—Q6	K—B
14. R—R8 ch	K—Kt7
15. R—KKt8	B—B6
16. R—Kt3	B—K5
17. R—QB3	B—Kt7
18. R—B5	———

Now the King has been forced away from the vicinity of Q7 and R×P can follow decisively.

The above is not the only plan that would win out. The White King might have marched to QB3, the Black King driven from the vicinity of the White QP, then the White King gone on to B5, the Rook to K5 and if need be the Black King driven away from Q2 as above.

The plan of White must be to separate the Black

Philidor



King from the Pawn and also, if possible, to lead his King to attack the Pawn. Now the King may be driven to K6 and then by a Check from K8 to Q5 where the King will obstruct the Castle. Then *Zugzwang* may be utilized by placing the White Queen on QB8, and Black gets into difficulties. Or the Castle may be on QB5, the Queen on K8, the King on Q4. Can Black resist? Can he turn the game to a different issue?

1. Q—R7 ch K—K3

Or 1. K—Q; 2. Q—B7, K—B; 3. Q—QR7. The Rook had to guard the square K2, where the Queen would be powerful; hence 3. K—Q; 4. Q

—Kt8 ch, K—Q2; 5. Q—Kt7 ch, K—Q; 6. Q—B6, K—K2; 7. Q—B7, K—K3; 8. Q—Q8.

2. Q—QB7 R—QB4
3. Q—Q8 R—K4
4. Q—K8 K—Q4
5. Q—QB8 R—K5 ch

There is no help for it. If King moves, Q—B6 follows. To move the Rook away from King would permit fatal simultaneous attacks.

6. K—B5 R—K4
7. K—B6 ———

The fifth row has been forced by the King, but not yet the King's line.

7. ——— R—K5

Now to force the Rook from the K line.

8. Q—Kt7 ch K—Q5
9. Q—Kt4 ch K—Q4
10. Q—Q2 ch K—B3
11. Q—B2 ch K—Q4
12. Q—Q3 ch R—Q5

At last! Now the King to the vicinity of the Pawn.

13. Q—Kt5 ch K—K5
14. K—K6 K—K6
15. Q—Kt6 K—Q6
16. Q—Kt3 ch K—K5
17. Q—QB3 R—Q6
18. Q—K ch K—B6

The Black King and Rook are separated. Now to keep them so and let *Zugzwang* do its work.

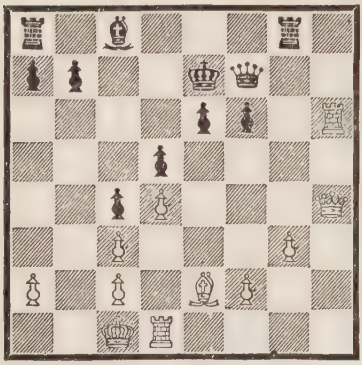
19. K—Q7 R—Q5
20. K—B6 R—Q6
21. K—Kt5 P—Q4
22. K—B5 K—B5
23. Q—K2, and the struggle is over.

In paying attention to the large space required by the Queen for the execution of the plan, we see that Black would have lost neither if the Pawn had been on Black's second row, nor if it had stood on the Kt line. Of course, a Pawn on the seventh row would be so threatening as to make a sure Draw. If the Pawn is on the border, wholly different motifs enter. Obviously, the resources of the defence would thereby be further limited.

White plans to get out of the way the Pawns which obstruct his pieces and to enter the Black camp with his heavy artillery.

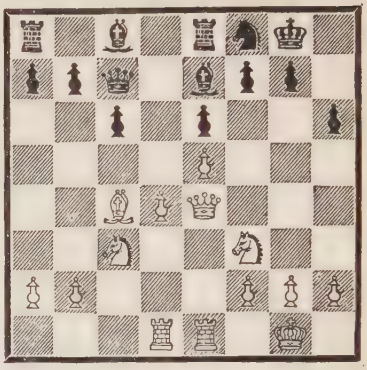
1. P—B4 B—Q2
2. P—B5 P×P
3. B×P ———

Spielmann



Forgacz

E. Cohn



Forgacz

If P×B, 4. R—K ch; and if the King moves, R×P; if the Bishop interposes, P—Q5. The plan is realized. Now follows a brief struggle.

3. ———	R—Kt5
4. R—K ch	B—K3

If the K moves, 5. R×P wins.

5. Q—R	K—Q3
6. R—R7	Q—Kt8

The Queen has to keep the Bishop protected, else R×B ch.

7. B—Kt3	R—K5
8. R×P	R—QB
9. Q—B	R—B3
10. R×R	Resigns.

White plans to throw a mass of pieces against the Black King's side and to throttle the resistance of the few Black pieces which could be collected in that narrow quarter. Black plans to make an advance in the centre, but he needs much time for the preparations necessary to put such a plan with so little developed force into execution.

1. Q—Kt4	P—QKt3
2. Q—R5	B—Kt2
3. R—K4	B—Kt5
4. R—Kt4	———

The march of the Castle to the King's side, a difficult enterprise, has been accomplished.

4. ———	B×Kt

One enemy less.

5. P×B	K—R
6. Kt—Kt5	R—K2

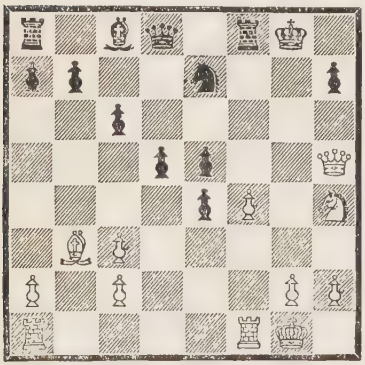
7.	Kt—K4	R—Q
8.	R—Q3	P—QB4
9.	Kt—B6	———

White threatens Q×P ch.

9.	———	Kt—Kt3
10.	R—R3	———

White menaces Q—Kt5 followed by R×P. Black has no defence and resigns.

Salwe



Dr. Perlis

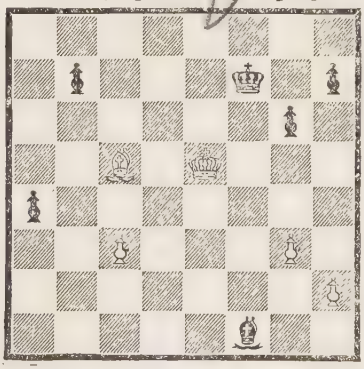
White, who on the Queen's side is hopelessly inferior, resolves to abandon his Queen's side to its fate and to concentrate all his efforts upon the King's side. Therefore, he lets even the KP go and advances his BP so as to narrow down the space available to Black.

1.	P—B5	R—B3

Black must block the Pawn which would otherwise advance impetuously under constant threats.

2.	QR—K	K—R
3.	P—Kt4	B—Q2
4.	Kt—Kt6 ch	Kt×Kt
5.	P×Kt	R×P
6.	R—B7	Q—Kt3 ch
7.	K—R	R—Kt2
8.	Q×KP	R—KKt
9.	QR—B	Q—Kt4
10.	R(B)—B2	Q—B4
11.	R×R	Resigns.

Black, Spielmann, to play



Vidmar

Black, having a Passed Pawn on the Queen's side which will occupy at least one of the White officers, plans to attack on the King's side with superior force and to keep a remote Pawn there on a

weak, unprotected spot, so as to have a target for his attack.

1. B—R6! ———

Thus selecting as a target the White KRP which must not be allowed to march to safety.

1. ———	B—R3
2. P—Kt4	B—Kt4
3. K—Kt3	P—B4
4. K—R4	B—R3
5. K—Kt5	B—Q6
6. B—Kt7	K—B6
7. B—B8	K—Kt7

By the pressure on the KRP Black has driven White from the centre. Thence he can threaten attacks on either wing.

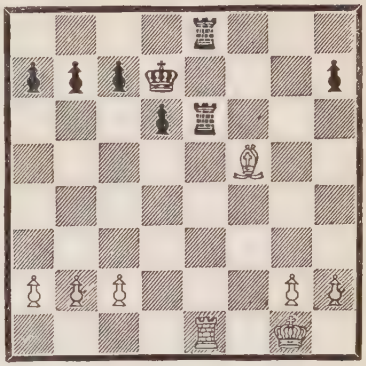
8. K—B4 ———

If 8. K×P; 9. B×P and wins with his two Passed Pawns of which one will cost the Bishop while the other Queens.

8. ———	P—B5
9. P—R6	P—B6
10. P—R7	P—Kt4 ch
11. K—K5	B—K5
12. P×P	K×P
13. P—B5	K—Kt6
14. K—Q6	K×P
15. P—B6	Resigns.

White, who has a Pawn plus on the King's side

Lewis



White, Mac Donnell, to play

whereas by the pin of the Rook Black is hampered in mobility and action, plans to maintain the pin while his King's side Pawns advance. Thus the game proceeds

1. P—QB4 ———

to make difficult the liberation of the Rook by P—Q4, K—Q3.

1. ———	P—B3
2. P—KKt4?	———

Too soon! First P—QKt4 was indicated.

2. ——— P—Q4?

Black does not grasp the opportunity. First 2. P—QR4, then (eventually after the interlude 3. P—QR3, P—R5); 3. P—QKt3 and at last P—Q4.

3. P—B5 ———

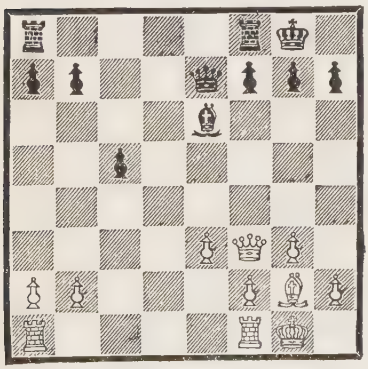
That maintains the pin indefinitely.

3. ——— P—Kt3
4. P—Kt4 P—Q5
5. R—K5 P×P
6. P×P P—KR3

Useless to advance the QP which White would stop with his inactive piece, the King.

7. K—B2 R—K2
8. K—K2 wins the QP and the game easily.

Capablanca



White, Marshall, to play

In his *Die Moderne Schachpartie,* p. 207, Dr. Tarrasch very pertinently makes the following comment which interests us not only for its bearing on this particular position but for its logical context: "Now the players have to conceive a plan, the natural plan, the plan manifestly indicated by the position. For White this plan was to advance his King's side Pawns by P—K4, P—KB4 and to make them count and, if possible, to evolve a King's side attack therefrom. But Marshall . . . fails to grasp this plan, though it is the only suitable one, and therefore his play appears to be guided by no recognizable plan and his opponent thereby gets the advantage."

The game proceeded as follows:

1. KR—B QR—Kt
2. Q—K4 Q—B2
3. R—B3 ———

Already for tactical reasons, White should have taken the open file.

3. ——— P—QKt4

"Capablanca on his part conceives the appropriate plan, namely, to make his majority of Pawns on the Queen's side tell, and conducts the plan to its logical conclusion." (Dr. Tarrasch.)

4.	P—QR3	P—B5
5.	B—B3	KR—Q

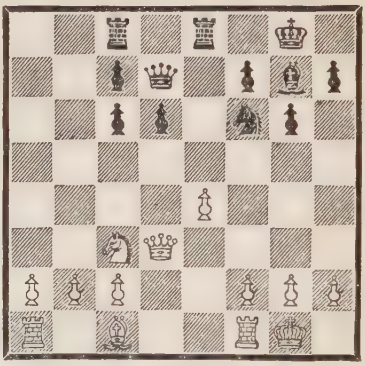
"Capablanca demonstrates to his opponent all his omissions." (Dr. Tarrasch.)

6.	R—Q	R×R
7.	B×Q	R—Q
8.	B—B3	P—Kt3
9.	Q—B6	Q—K4
10.	Q—K4	Q×Q
11.	B×Q	R—Q8 ch
12.	K—Kt2	P—QR4
13.	R—B2	P—Kt5
14.	P×P	P×P
15.	B—B3	R—Kt8
16.	B—K2	P—Kt6
17.	R—Q2	R—QB8
18.	B—Q	P—B6
19.	P×P	P—Kt7
20.	R×P	R×B
21.	R—B2	B—B4
22.	R—Kt2	R—QB8
23.	R—Kt3	B—K5 ch
24.	K—R3	R—B7
25.	P—KB4	P—KR4
26.	P—Kt4	P×P ch
27.	K×P	R×P

and White soon resigned.

Concerning this position Capablanca writes in *My Chess Career*, p. 127: "Evidently White's plan is to consolidate his position and finally win with the extra Pawn. He fails, however, to take the best measures against Black's plan which consists in

Black, Capablanca, to play



Niemzowitch

placing his Rooks in the open lines, bringing his Knight round to QB5, if possible, and through the combined pressure of the Bishop, the two Rooks and Knight, and the Queen if necessary against the QKt and QRP, to regain his material, keeping the upper hand at the same time. The plan in this case is masked by the direct attack against the KP."

1.	Q—K3	P—B3
2.	Kt—Q2	B—Q2
3.	Kt—K4	Q—K2
4.	Kt—B5	QR—Kt
5.	R—R	———

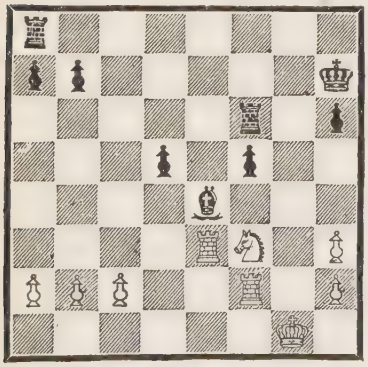
"The real attack begins. Black is bound to regain the Pawn without thereby losing ground. If

White now plays P—QKt3, then Kt×B; Q×Kt, R—R6; and the QRP must go. White, however, having nothing better, should have adopted this line."

5.	———	P—QR4
6.	Kt×B	Q×Kt
7.	Q—B5	KR—Q
8.	R(K)—Kt	Q—K3
9.	R—Kt5	Q—Kt5
10.	B—Q5 ch	K—R
11.	R(R)—Kt	

The rest of the game requires no comment. White, threatened by B×Kt, tried the sacrifice of the exchange and lost.

Black, Capablanca, to play



Dr. Kaufmann and Fähndrich

From Capablanca's *My Chess Career,* p. 116, we cite

1. ——— R—QKt3

"The beginning of a very elaborate plan, the first object is to force the advance of one of White's Queen's side Pawns, so that the White Rooks cannot be free to manœuvre and attack Black's Queen's side Pawns."

2. P—Kt3 ———

In citing above Capablanca's and Dr. Tarrasch's remarks, our main object, of course, is to show in which manner great masters plan and how they judge plans. Here, as a matter of detail, I should have liked to know Capablanca's opinion of 2. R—Kt3, which obviously would have given the game a different turn. Capablanca attaches no comment to the above move. Suppose the reply would have been 2. R×R; 3. RP×R, P—QR4, whereby Black would keep the Doubled Pawn hampered.

2.	———	R—QB
3.	Kt—Q4	R—KB3
4.	R—B4	K—Kt3

"Forcing the BP to advance, which is part of Black's plan. If R—B2

the KBP will soon advance and the Black Rook go to B6."

5. P—B3 K—Kt4
6. Kt—K2 R—R3

"The plan is maturing . . ."

7. P—R4 ch K—B3
8. P—R4 P—Kt4!
9. P×P R—R8 ch
10. R—B ———

"If 10. K—B2, K—K4 followed by R—R7 threatening R×Kt and K×R."

10. ——— R×R ch
11. K×R K—K4
12. Kt—Q4 P—B5
13. R—R3 R—KKt
14. K—K R—Kt8 ch
15. K—K2 R—Kt7 ch
16. K—B R—Kt7
17. K—K P—KR4

"Now the King must move to Q and after forcing the exchange of the Knight for the Bishop the Passed Pawn cannot be stopped.

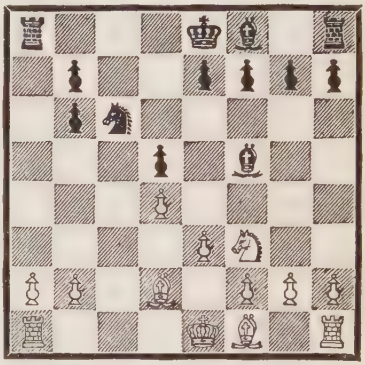
18. K—Q B—B4
19. Kt×B K×Kt
20. P—B4 ———

"If 20. R—Q3, K—K5; 21. R—Q4 ch, K—K6; 22. R×P, P—B6; 23. R—K5 ch, K—B5; 24. R—K7, P—B7; 25. R—B7 ch, K—K6; and White must finally give up his Rook for the BP."

20. ——— K—K5
21. R—QB3 P—B6
22. K—K P—Q5

Resigns.

Black, Capablanca, to play



Janowski

From Capablanca's *My Chess Career,* p. 153.

1. ——— B—Q2!

"Black's plan consists in advancing the QKtP in due time and posting a Knight at QB5. White will then be compelled to take it off, and Black will retake with QKtP, undoubling his Pawns and increasing the pressure against White's QRP and QKtP. . . ."

2. B—K2 ———

"B—Kt5 is better since it would hinder Black's plan."

2. ——— P—K3
3. 0—0 B—Q3
4. KR—B K—K2
5. B—B3 KR—QB
6. P—QR3 Kt—R4
7. Kt—Q2 P—KB4

"To delay the advance of White's KP."

8. P—KKt3 P—QKt4
9. P—B3 Kt—B5

"Black's first plan is completed. . . . Now for two or three moves Black will devote his time to improving the general strategic position of his pieces before evolving a new plan . . ."

10. B×Kt KtP×B
11. P—K4 K—B2
12. P—K5 B—K2
13. P—B4 P—QKt4

"Black has already established his position . . . It is, therefore, time to evolve a plan of attack, which in this case will be to fix as many White pieces as possible on the Queen's side by threatening P—QKt5, then somewhat to break up the King's side through P—KKt4 and then through the greater mobility of the Rooks to occupy the KKt file."

14. K—B2 R—R5
15. K—K3 KR—QR
16. QR—Kt P—R3
17. Kt—B3 P—Kt4
18. Kt—K R—KKt
19. K—B3 P×P
20. P×P R(R5)—R
21. Kt—Kt2 R—Kt5
22. R—Kt QR—KKt
23. B—K P—Kt5!
24. P×P B—R5
25. R—QR ———

"This makes matters easy for Black. He should have played QR—QB."

25. ——— B—B7
26. B—Kt3 B—K5 ch
27. K—B2 P—R4
28. R—R7 B×Kt
29. R×B P—R5

and Black won within another eight moves.

The History of Planning in Chess

The human mind can evolve plans in multitude; of the reasons Hamlet says similarly, that they are as cheap as blackberries; but plans that prove themselves are as scarce as

reasons that hold good. It was at least a thousand years before the Chess fraternity had learned anything about planning. Would it be rash to conclude that *homo sapiens* is by no means so wise as he considers himself?

Planning in Chess had started on its career with the theory of the Ending—King and Rook v. King. That Ending follows a circumscribed plan as, no doubt, was soon discovered. But then, proud of this achievement, the human intellect took it easy for a long while. In the fourteenth century a game was played in Barcelona that by some chance survived. Its record was kept in the archives of the city. It clearly shows the absence of planning during that generation. They conceived plans, of course, but without any stamina; soon they conceived another and again another; they played with plans as children do with sand buildings.

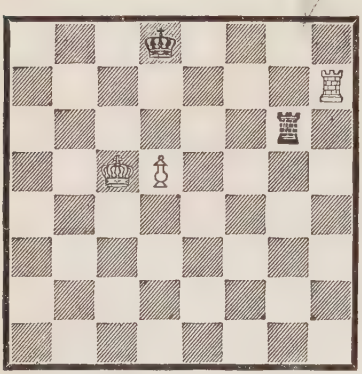
The modern history of the art of planning began at the time of the Renaissance in Italy. The Italian masters of that period conceived a fertile and sound plan: to get the pieces rapidly into play, to leave the Pawns out of consideration and to institute a sudden and vehement attack against the King. The counterplay on its part did not fail in evolving an antagonistic plan: to develop the pieces and to post them at safe points, to accept the sacrifices and to exchange the threatening pieces of the opponent, and to win by superiority in material force. The masters of the attack invented the brilliant combinations which began by cramping the King and proceeded to sacrifices in order to gain time and space for a direct assault on the King. The masters of the defence invented the systematic exchange of pieces which decreases the vigour of the hostile onslaught and at last breaks it. The masters of the fierce attack discovered the Gambits, those of the defence the Giuoco Piano and the Fianchetti and the Sicilian Opening.

The Chess history of those days has left us few books and documents

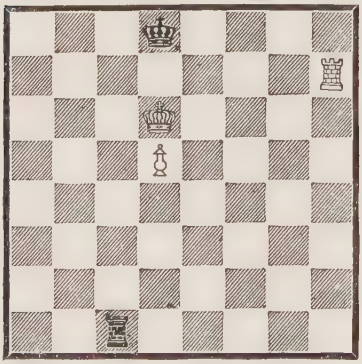
to judge by. But however considerable may have been the progress of Chess in those days, that progress certainly was made in the art of combining only. In the evolution of planning the next step forward was made by Philidor, a French musical composer of the eighteenth century who fled before the disorders of the Revolution to Holland and to England and there made his living by playing Chess and writing on the scientific aspects of the game. He made a wonderful name for himself, such as Euclid had in Geometry. His idea of planning is clearly implied in his well-known proposition that the Pawns are the soul of Chess. The masters of combination must have thought such an assertion heretical if not ridiculous. Probably his contemporaries considered his thesis a clever but ill-founded paradox. Nothing shows that they understood it. He was admired but, as far as comprehending souls were concerned, wholly isolated. We can clearly see what his saying implies. It is this: the Pawn, being much more stationary than the officers, is an element of the structure of the position; the way the array of Pawns is placed determines the character of a position and hence also the plan appropriate to the position. This is true *ceteris paribus,* i.e., if the officers fairly balance each other. At the time of the Italian masters such a balance practically never was realized. Thus, their experience would not have led them to believe the Pawns of any considerable importance. Philidor showed the value of the Pawn in slow manœuvring for the purpose of opening lines desired open and of obstructing lines dominated by the enemy. And again he showed how to assault a firm position by advancing an array of Pawns against it, the officers following on their heels. He showed it more in his games than by word or writ, but his contemporaries understood neither.

They appreciated, however, Philidor's analysis of simple Endings. This analysis, artistic and pro-

found, has become classical.



Black, with or without the move, Draws. If 1. R—KB3, P—Q6; 2. R—B8, and the White King cannot be guarded against the Checks of the Rook. Once, however, the White King gets on the sixth row undisturbed, Black loses, as shown in the following diagram.



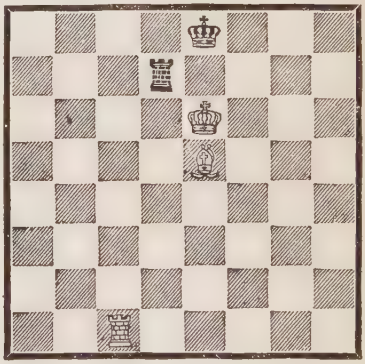
Black cannot avert defeat.

1.	K—K	R—R8 ch
2.	K—B2	K—Q7
3.	R—B7	P—Q6
4.	R—B8	K—Q8
5.	R—B7	P—Q7
6.	R—B8	R—R4

This is the decisive move. If Black replies with 7. R—KB8, White wins by R—QB4 and K—B7. Otherwise, the game proceeds as follows.

7.	R—B7	R—B4 ch
8.	K—Kt2	K—K7
9.	R—K7 ch	K—Q6
10.	R—Q7 ch	K—K6
11.	R—K7 ch	K—Q5
12.	R—Q7 ch	R—Q4

and wins.



In this position it is noteworthy that the White King and Bishop are excellently placed and that consequently the White Rook is enabled to threaten Mate from either side. Of course, White

will not allow Black to disturb the position of the White King, hence, the first move is a Check to tie up the Rook.

1. R—B8 ch R—Q
2. R—B7 ———

threatening R—KR7.

2. ——— R—Q7

The following point in Philidor's analysis is deep. The Black Rook is made to leave the second row and forced on to the third row. There the Bishop and King will be able to exert a stronger pressure upon the Rook than if it stood further distant.

3. R—QR7 R—Q8
4. R—KKt7 R—KB8
5. B—Kt3! ———

The Bishop guards K square and thus prevents Check; it also prevents the Rook from returning to the second row.

5. ——— R—B6

With the Rook on the third row comes an interlude. The Bishop returns without losing any time.

6. B—Q6 R—K6 ch
7. B—K5 R—B6

Again another episode; the White Rook, without losing a move, goes to KKt4.

8. R—K7 ch K—B
9. R—QR7 K—Kt
10. R—KKt7 ch K—B
11. R—KKt4 K—K

and now all is prepared for the winning coup.

12. B—B4 ———

The Bishop dominates K3 and thus prevents the saving Check; it also obstructs the Rook; all is at an end.

This lovely main-play is completed by two fine variations.

5. ——— K—B
6. R—Kt4 K—K
7. R—QB4 R—Q8

or 7. K—B; 8. B—K5, K—Kt; 9. R—KR4.

8. B—R4 K—B
9. B—B6 R—K8 ch
10. B—K5 K—Kt
11. R—KR4

In the third variation the circumstance of the Chess-board's having only eight, and not nine, lines is made use of to catch the Black Rook, the Black King being unable to fly on to an (imaginary) ninth line.

4.	— — —	K—B
5.	R—KR7	R—KKt8
6.	R—QB7	K—Kt
7.	R—B8 ch	K—R2
8.	R—R8 ch	— — —

If the Chess-board extended further, Black could save himself and the ending would be a Draw. As it is, the Rook is lost.

It is difficult to understand the above Ending from the viewpoint of combination, to understand it from the viewpoint of planning seems decidedly easier. We discover the same circumstance in Philidor's games. In the following game he let his Pawns make the assault. A combination player would be hopelessly lost in the maze of variations, whereas his plan guides Philidor surely and lucidly to victory.

White—Count Bruhl.
Black—Philidor.

1.	P—K4	P—K4
2.	B—B4	P—QB3
3.	Q—K2	P—Q3
4.	P—QB3	P—KB4

White should have developed more rapidly, in order to be able to open the lines for his pieces with advantage.

5.	P—Q3	Kt—KB3
6.	P×P	B×P
7.	P—Q4	P—K5
8.	B—KKt5	P—Q4
9.	B—Kt3	B—Q3
10.	Kt—Q2	QKt—Q2
11.	P—KR3	P—KR3
12.	B—K3	Q—K2
13.	P—KB4	P—KR4

Philidór feárs a phalanx of Pawns such as White threatened to form by P—KKt4.

14.	P—B4	P—R3
15.	P×P	P×P
16.	Q—B2	0—0
17.	Kt—K2	P—QKt4!

The Knight shall menacingly post itself on QB5 there to be captured and thus to strengthen the mass of the Pawns in the centre.

18.	0—0	Kt—Kt3
19.	Kt—Kt3	P—Kt3
20.	QR—B	Kt—B5
21.	Kt×B	P×Kt
22.	Q—Kt3 ch	Q—Kt2
23.	Q×Q ch	K×Q
24.	B×Kt	KtP×B
25.	P—KKt3	QR—Kt

Now Black heaps pressure on the QKtP.

26. P—Kt3	B—R6
27. R—B2	P×P
28. P×P	QR—B

The Rooks want to enter the hostile camp.

29. R×R	R×R
30. R—QR	B—Kt5
31. R×P	R—B6
32. K—B2	R—Q6
33. R—R2	B×Kt
34. R×B	R×QKtP
35. R—B2	P—R5

Now the KBP becomes a target.

36. R—B7 ch	K—Kt3
37. P×P	Kt—R4
38. R—Q7	Kt×P
39. B×Kt	R—B6 ch
40. K—Kt2	R×B

Black has united Passed Pawns, the White Pawns are weak; the issue is not in doubt.

41. R×P	R—B6
42. R—Q8	R—Q6
43. P—Q5	P—B5
44. P—Q6	R—Q7 ch
45. K—B	K—B2!
46. P—R5	P—K6
47. P—R6	P—B6

and Black, threatening Mate, drives the King off and Queens his Pawns.

Philidor wrote a book, *L'Analyse,* in which he analyzed particularly the Openings. In applying his principles to the ancient problem of the Openings he naturally invoked criticism and antagonism. The system of Philidor, slowly and deliberately to form columns of Pawns, however magnificent as a strategy in a large variety of positions, is certainly not adapted to the Opening stage and it certainly did not suit the temperament nor the intelligence of La Bourdonnais, a compatriot of Philidor's who succeeded him on the throne of Chess. And thus La Bourdonnais, in vanquishing, as it were, the system of Philidor became the father of the soundest plan of which the history of Chess knows: to combat every developed unit of the enemy in the centre with a force at least equal to it and to follow the enemy, after having thrown him back in the centre, with a well-supported advance post right into his ranks. La Bourdonnais, it is true, never expressed this plan in words; but he did not write Chess, he played it, and his moves bespeak his intentions.

As instance and proof, let us look at the following game:

White—De la Bourdonnais.
Black—Mac Donnell.

1. P—Q4 P—Q4
2. P—QB4 P×P
3. P—K3 P—K4
4. B×P P×P
5. P×P Kt—KB3
6. Kt—QB3 B—K2
7. Kt—B3 0—0
8. B—K3 P—B3
9. P—KR3 ———

Very serviceable as preventing Knight or Bishop from attacking White via KKt4.

9. ——— QKt—Q2
10. B—Kt3 Kt—Kt3
11. 0—0 KKt—Q4

White has the supremacy in the centre.

12. P—QR4 P—QR4
13. Kt—K5 ———

An advance post harassing the enemy.

13. ——— B—K3
14. B—B2 ———

White chooses as a target the Black King's side.

14. ——— P—KB4

This blocks the White Bishop but strengthens the White KKt.

15. Q—K2 P—B5

Black leaves the White KB a free diagonal which is serious.

16. B—Q2 Q—K
17. QR—K B—B2
18. Q—K4 ———

White now has completed preparations.

18. ——— P—KKt3
19. B×P Kt×B
20. Q×Kt B—B5
21. Q—R6 B×R
22. B×P P×B
23. Kt×P Kt—B

Better if Black had given the Queen by B—B3, though the struggle would have continued in favor of White.

24. Q—R8 ch K—B2
25. Q—R7 ch K—B3
26. Kt—B4 ———

wherewith Kt—K4 threatens Mate.

26. ——— B—Q6
27. R—K6 ch K—Kt4
28. Q—R6 ch K—B4
29. R—K5 Mates.

La Bourdonnais has played many hard match games with Mac Donnell. He was an extraordinary

genius. His above plan is adaptable to many positions. However the adversary chose to march his troops, intrepidly La Bourdonnais followed him and fought for the centre of the board with courage and imagination.

La Bourdonnais died young in London, and the goddess of Chess, Caissa, very much grieved, mourned for him and forgot to inspire the masters with her sunny look. A dreary time then came over the Chess world. The masters played a dry style, without enthusiasm, without imagination, without force, and the Chess fraternity was full of the wrangles of the mediocrities. It is true, soon the goddess repaired her omission. She flirted—Goddess! pardon me this vulgar expression, but the coarse human language does not know the shades of meaning such as undoubtedly you would be able to express by means of Chess pieces — she flirted, I beg to say, with the English historian Staunton nd prevailed upon him to organize an international chess tournament, in London, 1851, in the days of the great International Exposition. And then—O fickle Goddess—she gave her love to a young mathematician, the German Anderssen, and inspired him to superb combinations. And then — O weakness — she spied with her great sunny eye in far distant Louisiana a boy, highly talented; she forgot all about Anderssen, guided the steps of the young American, fell in love with him, introduced him to the world and said triumphantly: "Here is the young Paul Morphy, stronger and greater than master ever was." And the world listened and applauded and cried "Hurrah for Paul Morphy, the King of Chess!"

In Paul Morphy the spirit of La Bourdonnais had risen anew, only more vigorous, firmer, prouder. He never formed columns of Pawns for the purpose of assaulting a firm position as Philidor had taught, he always fought in the centre, only a few Pawns in front, and if he needed the lines open, he sacrificed even these few advance posts. Should the adversary make use of

Philidor's maxims, Morphy's pieces occupied the gaps in the oncoming mass of Pawns and opened up an attack, so as to leave the enemy no time for slow, methodical manœuvring. Paul Morphy fought; on good days and on bad days he loved the contest, the hard, sharp, just struggle, which derides petted favourites and breeds heroes.

But then the Civil War broke out in the United States and broke the heart and the mind of Morphy.

When Paul Morphy, despairing of Life, renounced Chess, Caissa fell into a deep mourning and into dreary thoughts. To the masters who had come to ask her for a smile she listened absent-mindedly, as a mother would to her children after her favourite had died. Therefore, the games of the masters of that period are planless; the great models of the past are known, and the masters try to follow them and to equal them, but they do not succeed. The masters give themselves over to reflection. One of them reflects a long time and intensely on Paul Morphy, and gratefully Caissa encourages him; and a great work of thought arises: William Steinitz announces the principles of strategy.

Principles, though dwelling in the realm of thought, are rooted in Life. There are so many rootless thoughts, more glittering, more seductive than the healthy ones. Therefore, in order to distinguish between the true and the false principles, Steinitz had to dig to lay bare the roots of the art possessed by Morphy. And when Steinitz after hard work had bared these roots, he said to the world: Here is the idea of Chess which has given vitality to the game since its invention in the centuries long past. Listen to me and do not judge rashly, for it is something great, and it overpowers me.

The world did not listen but laughed mockingly. Will this cripple have discovered something great? Playing Chess—he will know that—what does it matter—he has practiced it. Chess is like Billiards or like Marbles, whoever gets

much practice in it excels in it. But should a player be a teacher for serious ends? In the classroom of the University you find no children who play marbles.

So the world spake and acted accordingly, but the world was entirely mistaken. The world would have benefited if it had given Steinitz a chance. He was a thinker worthy of a seat in the halls of the University. A player, as the world believed he was, he was *not;* his heavy temperament made it impossible; and thus he was conquered by the player and at length little valued by the world; then he died. And I who vanquished him must see to it that his great achievement, his theory, should find justice, and I must avenge the wrongs he suffered.

The Theory of Steinitz

Steinitz's investigation starts from the principle that a plan must have a reason. That everything must have a reason, a cause, humanity has known for a long time, and great thinkers have written concerning it, for instance, Plato, Aristotle and Leibnitz. And the "prima causa" of Aristotle, now called the First Cause, has made world's history; and many large volumes have been written concerning the principle of causality, a very celebrated one by Schopenhauer "on the fourfold root of the proposition of Cause," but in all this extended literature you will find no word on the reason of a plan. The reason of a plan is not the cause of a change such as the lighting of a match is the cause of a flame that had not been there before; nor is this reason a logical reason for knowledge, since a plan is not knowledge; nor is this reason a motive for action, because our enquiry is not concerned with some person's plans and actions, but with our desire to know why such a plan is successful in such a position and unsuccessful in another. The reason for a plan is a *raison d'être;* a reason for an existence, a *ratio essendi* and in a very particular sense, and before

Steinitz nobody had recognized it.

Steinitz felt that a plan, being a prescription or a rule for successful action on the Chess-board, could *not* be based on the reason ascribed to it during his time, namely, the genius of the player, the creative fancy of a master, but another reason—a reason residing not in the persons or minds of the players but in the position upon the board; yet not to be conceived as being a combination the solution of which depends upon the necessary consequences of moves, but as something wholly different, namely, a *valuation.* He felt this, and this sentiment led him to write his theory.

Whereas the existence of a cause is *a priori* certain, the reason for a plan has no such certainty. If the players only had a roomy intellect they could do without any plan by relying solely on their power of combination, since they would somehow be able to see through the net of millions of variations with mathematical lucidity. For simple-minded man this method would not work. That another method suitable for a simple mind should exist is not *a priori* certain, but is a discovery like that of the dynamo.

The reason for a plan's having no existence *a priori,* is that its existence is merely *asserted,* and to make such an assertion requires the boldness of genius. For from this assertion it follows that the position on the board must show a sign, a characteristic moment, which tells us what plan to follow and thus relieves us of the necessity of searching through an immense mass of variations. It is not enough, of course, to assert the existence of such signs; they have to be pointed out and proven to be true. Such marks, evidently, would be for the painfully seeking Chess-master what the "stone of the wise" promised to be to the alchemists. These alchemists had passionately searched for that stone many centuries, had consistently failed to find it and had become objects of derision. Steinitz had the colossal boldness to believe in a stone for the

wise, available, it is true, not for science, but for the Chess-master.

Steinitz demonstrated his assertion by the analysis of an enormous number of games played by masters. The analytical work of Steinitz extends over thirty years and is very valuable. In the *Field,* in the *Tribune,* in his publication, *International Chess Magazine* and in his book *Modern Chess Instructor,* one may find his penetrating and profound analysis.

The world did not comprehend how much Steinitz had given it; not even Chess-friends comprehended it. And yet his thought was revolutionary, because, of course, it is not limited to the Chess-board — the royal game, after all, is of slight importance—but it extends to every activity directed towards meaning and purpose. Surely, Chess, being a very conventional game, that had undergone many changes, child, to a large extent, of chance, is no exception to a thousand and a million other games that have been or could be invented. What is true of Chess must hold by analogy for other games. And games being, at least in intent, a remodelling of Life—simplified, to be sure, but still resembling it in essentials—there has to be an analogy between games and Life. At last, then, every activity directed by rules and having a meaning and a purpose, such as, for instance, a dispute between persons taking different sides of a question and applying logical rules in their argument, every such activity, without exception, has to follow the very same fundamental principle which Steinitz discovered as governing in the game of Chess. And if this principle can simplify our search for combinations, though their number be millions, it must have the power also of guiding our search for suitable and efficient action.

This fundamental and universal principle may be briefly expressed as follows: the reason for a masterly plan is always a valuation.

To value, to valuate, to judge, to estimate a thing does not pretend to exact knowledge. But knowl-

edge by estimate, by judgment, by valuation, though not exact, according to the principle of Steinitz, is still an efficient guide for the master. And such a master is no exceptional person; you yourself may become a master if you cared to. But even if a player is not wholly a master, he may obtain almost equal advantage by observing the principle. Thus he may trustingly follow his own estimates. In a given position you value the Rook as being superior to a Knight and Pawn? Believe it, act on it, play to win!

Which now is the reason for my valuation? Again valuations. True, in each instance the reason is simpler, more confirmed, more trustworthy than its consequence, but the reason of a valuation is always again a valuation. Finally, all my valuations originate from my experiences: my first losses and wins which gave me pain or joy; my first Draws that called forth in me a variety of sentiments; my first analysis, which was crude and faulty. From then on I valued and continued to value; and nicer valuations arose in me. And from this rough material is generated, by continued trial and intelligent criticism, the series of valuations by which the master arrives at his resolutions.

How novel, how surprising, how against every sentiment of his time the conceptions of Steinitz must have been becomes manifest when one plays over the games of the greatest match won by him, the one against Zukertort. Zukertort put in combinations, and in that field he was a discoverer, a creative genius. For all that, in the majority of the games of the match, though he had lost none of his faculty, he was unable to make use of it, the positions yielding no response to his passionate search for combinations. Steinitz seemed to have the mysterious capacity for divining the combinations long before they were realized on the board, to call favourable combinations at his will and to drive away unfavourable ones. Thus Zukertort, the great discoverer, searched in vain, whereas Steinitz, rather a

poor hand at combinations, was able to find them. Zukertort could not understand how Steinitz was able to prevent combinations and how Steinitz could win by such a method, since up to that moment—this seemed to Zukertort indisputable—games, fairly won, had been won by fine combinations. Zukertort tried for four years to solve this riddle, but he never approached its solution by even one step, and he lost the mastery that he possessed into the bargain. He died rather young.

And thus it is not to be wondered at that the Chess-world did not understant Steinitz, neither his manner of play nor his written word which treated of his "Modern School." Not even a few generous patrons of Chess, in sympathy with genius and divining its greatness, ever came forward to his support. A poor generation!

Almost obviously our age is suffering from a delusion as to the nature of genius. It is in our blood to think that in the struggle of two evenly matched adversaries, ruse, deception, wit, paradox decide the issue; that what is common, wonted, expected should carry off the victory seems to us impossible. For instance, we acclaim no scientific theory unless it is startling; we believe in no philosophy based on common sense; what we acclaim, what we believe is mysterious and unintelligible. Such we are. The magical power to vanquish one who is as strong as the victor can be vested only in the spirit, and spirit is creative, dazzling: this feeling is very deeply rooted in us. But in truth the spirit, also where it is creative, is by no means always dazzling, witty, paradoxical. And Chess may do its little share in spreading this truth.

Let us consider this same question from another point of view. Rather generally the impression prevails that what is strong must also be beautiful. To make a deep æsthetic impression seems to humanity to be an attribute of all genuine power. That Odysseus fools the giant Polyphem is proof of the

greater power of mind opposed to matter. The Greeks of the time of Homer would not have endured being told that Polyphem had Checkmated Odysseus, and in our hearts we would not believe the defeat of Odysseus possible. But in reality, under the circumstances depicted by Homer, it would have been a thousand to one bet on Polyphem winning his game against Odysseus easily and safely. The spirit is creative for all that and sometimes dazzling and surprising and antithetic, but the wit of the spirit is profound and subtle, though not the artificial and laborious wit of man.

Now let us turn back to Steinitz and let us demonstrate his revolutionary achievement from his history and from his writings.

Youth of Steinitz

Steinitz lived his youth in an age greatly impressed by two great personalities: Anderssen and Morphy. At that time everybody thought that victory in Chess was gained by ingenuity. Often had the Chess-world seen Anderssen produce an unexpected combination as if by magic and Morphy equally undertake a successful attack. Thereby the Chess-world had come to believe that these combinations, these formidable attacks had been created out of nothing by sudden, inexplicable intuitions. Also Steinitz, unquestionably, harboured the same belief for many years. The style he displayed in his youth makes this fact manifest. He usually played Gambits and had often to torture himself with very bad positions on that account, obviously under the illusion that such situations were the necessary accompaniment of an attack and that one was obliged to attack in order to wait and to hope for the sudden and inexplicable inspiration, no matter how great the cost. In this style he continued to play for a number of years, no different, by the way, from all of his contemporaries.

The style with which Steinitz began his career was strange and narrow,

but it was the style predominating in his time. To place one's King in safety, to prepare an attack by slow degrees, to decline a proffered sacrifice were stratagems not well understood and even less esteemed. The play was wholly dominated by the feverish desire to make a rush against the hostile King and to this end furiously to assail the obstructions, regardless of the sacrifices required. An instance of many is the following game played by Steinitz, 1859, against the strongest Viennese master. *White:* C. Hampe. 1. P—K4, P—K4; 2. Kt—QB3, Kt—KB3; 3. P—B4. The KP is an obstruction, it has to be got out of the centre; hence, it is assailed from the wing. 3. P—Q4; 4. KP×P, Kt×P. Of course, KP×P would have been simpler, but the Queen must at once get an outlet for a Check on R5. 5. P×P. Not 5. Kt×Kt, Q×Kt; 6. P×P; that would have been considered "dull." 5. Kt×Kt; 6. KtP×Kt, Q—R5 ch; 7. K—K2. White won a Pawn, hence he could not resist — matter of honour—though the King have to wander. 7. B—Kt5 ch; 8. Kt—B3, Kt—B3; 9. P—Q4, 0—0—0; 10. B—Q2, B×Kt ch; 11. P×B. If K×B surely R×QP had followed. 11. Kt×KP; 12. P×Kt. The idea 12. Q—K was repressed; such a move would have been considered shameful. 12. B—B4; 13. Q—K, Q—B5 ch; 14. K—Q, Q×P; 15. R—QKt, Q×KBP ch; 16. Q—K2, R×B ch. *Embarras de richesse!* 17. K×R, R—Q ch; 18. K—B, B—R6 ch; 19. R—Kt2, Q—QB6; 20. B—R3 ch. Hope springs eternally. 20. K—Kt; 21. Q—Kt5, Q—Q7 ch; 22. K—Kt, Q—Q8 ch; 23. R×Q, R×R Mates. At that time Steinitz's age was twenty-three years and it was natural and also beneficial that he learned from his environment and shared its prejudices.

Three years after Steinitz is in London. In the tournament he meets Anderssen who counts forty-four years. *White:* Anderssen. 1. P—K4, P—K4; 2. Kt—KB3, Kt—QB3; 3. B—Kt5. The mature master chooses a firm opening. 3. Kt—B3;

4. 0—0, Kt×P; 5. P—Q4, B—K2; 6. P—Q5. The attack starts on its way. 6. Kt—Kt. Better the counter-thrust Kt—Q3; to be followed up with P—K5. 7. Kt×P, Castles; 8. R—K, Kt—KB3; 9. Kt—QB3, P—Q3; 10. Kt—B3, P—B3; 11. B—R4, B—Kt5; 12. Q—K2, B×Kt; 13. P×B. One of the Kings is exposed. 13. R—K; 14. B—KKt5, P—QKt4; 15. B×Kt, P×B. Now the other one also. 16. P×P, P×B; 17. P—B7, Q—Q2. White has been able to make a pretty, pointed combination. Black should not have rushed out with the QB pursuing an illusory attack against the King but should have played P—QR3 to threaten P—QKt4 and thus to free his cramped position. 18. P×Kt Queens, QR×Q; 19. Kt—Q5, K—B; 20. Q—K3, K—Kt2. Now White could have won with ease by 21. K—R and occupying the KKt file — all would have been over—but there is a piece to be captured and no combination in sight—or should there be one? 21. Kt×B, R—Kt4! There is! Black threatens R—K4. 22. Kt—B5 ch? A bad move of violence! With 22. P—KB4, K—B; 23. P—QB4, R×P?; 24. P—B5 or 23. R—KR4; 24. Q—KB3, R—R6; 25. Q—Kt2 White could have retained his advantage, but the last move of Steinitz excited his adversary. 22. ———, R×Kt. Now the Rook cannot be captured because of R—Kt4 ch followed by Q—R6. 23. Q—Q3, R(K)—K4; 24. K—R, R—B5; 25. R—Kt ch, R—Kt4; 26. R—Kt3, Q—B4? Why Black here should have proposed to exchange Queens is explicable only from the supposition that he looked out for some violent, some forcing move. The natural move was Q—B3; 27. Q×Q. Now White has obviously the best of it, all of the Black Pawns being weak. Moreover, Steinitz did not defend patiently and thus failed to make use of the slender opportunities he had. White won the Ending with ease.

In London Steinitz acquired a knowledge of the Closed Openings: French, Sicilian, QP, the Scandinavian game, etc. The school of Gambits in

Vienna had taught him games of the following type. *White:* STEINITZ; *Black:* GREEN. 1. P—K4, P—K4; 2. P—KB4, P×P; 3. Kt—KB3, P—KKt4; 4. P—KR4, P—Kt5; 5. Kt—K5, Kt—KB3; 6. B—B4, P—Q4; 7. P×P, B—Q3; 8. P—Q4, Q—K2; 9. 0—0, Kt—R4; 10. R—K, 0—0; 11. Kt—Kt6, Q—B3; 12. Kt×R, K×Kt; 13. P—B3, Q×P. Now, after only thirteen moves, the White King, clothed with one White Pawn, faces a whole army. 14. Kt—Q2, P—B6; 15. Kt×P, P×Kt; 16. B—R6 ch, Kt—Kt2; 17. B×Kt ch, K×B; 18. Q×P, B—KKt5; 19. Q—K3, B—Kt6. In the heat of the fight Black entirely forgets to get his QKt out, though he would then win in a canter. The eyes of the contestants seem tyrannically attracted by the opposing King. 20. B—K2, Q—R7 ch; 21. K—B, Q—R8 ch; 22. Q—Kt, Q×Q ch; 23. K×Q. White breathes again. 23. ———, B×R; 24. B×B, B—Kt6; 25. B—B8, Kt—R3. A blunder! The QRP should have moved, White would then have had no more than two Pawns for the piece 26. B×P, R—QKt; 27. B×Kt, R×P; 28. B—B4. Black has still a strong position and should attempt R—QB7 but gave the game up as Drawn, presumably because the continuation would have been "dull." Had he chosen a firm Opening, Steinitz would have annihilated such opponents. Compare with the above his fine game against Mongredien. *White:* STEINITZ. 1. P—K4, P—Q4; 2. P×P, Q×P. Fortunately, White now can attack without jeopardizing his King. 3. Kt—QB3, Q—Q; 4. P—Q4, P—K3; 5. Kt—B3, Kt—KB3; 6. B—Q3, B—K2; 7. 0—0, 0—0; 8. B—K3, P—QKt3; 9. Kt—K5, B—Kt2; 10. P—B4, QKt—Q2; 11. Q—K2, Kt—Q4; 12. Kt×Kt, P×Kt; 13. R—B3, P—KB4; 14. R—R3, P—Kt3; 15. P—KKt4. That is vigorous and enterprising play. 15. ———, P×P; 16. R×P. Also, thus combinations arise. 16. Kt×Kt; 17. BP×Kt, K×R; 18. Q×P, R—KKt; 19. Q—R5 ch, K—Kt2; 20. Q—R6 ch, K—B2; 21. Q—R7 ch, K—K3; 22. Q—R3 ch, K

—B2; 23. R—B ch, K—K; 24. Q—K6, R—Kt2; 25. B—Kt5, Q—Q2; 26. B×P ch, R×B; 27. Q×B ch, K—Q; 28. R—B8 ch, Q—K; 29. Q×Q Mates.

The Evolution of the Theory of Steinitz

The violent, passionate and inventive style of Steinitz who had been raised in the German school of combination pleased the English amateurs, for they were able to learn a great deal from him, just as, conversely, Steinitz did from their more solid play. From the phantastical, heroic temper of the combination of Anderssen's and the large-visioned, system-loving passion of the English school a synthesis arose in the mind of Steinitz which was destined to make history.

I fancy that one day he reflected how it could have come about that the magician Morphy beat the magician Anderssen. That there should be *one* magician is quite natural, but it is really absurd to think that there should be two magicians fighting each other. That a magician wins is obvious, but how can a magician lose? Also, how could a magician not lose if two magicians fight? For winning and losing at the same time is a logical contradiction which no witchcraft can explain. Therefore, I fancy, Steinitz, by slow degrees, was led to believe that Chess, after all, must be subject to a reason of its own not to be affected by invention, intuition, inspiration, genius or any other kind of witchcraft.

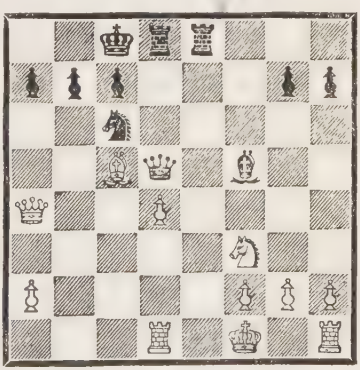
Reason, however, by force of its meaning and power, cannot be subject to mere chance. Consequently, if Steinitz continually took pains to discover combinations, the success or the failure of his diligent search could not be explained by him as due to chance or good or bad luck or any other such term. Hence, he concluded that a sign, a character, a quality of the given position must exist that to a discerning eye would indicate the success or the failure of the search before it was actually undertaken. And this sign, if explicable by reason, in what could it pos-

sibly consist if not in an advantage or a disadvantage? The winning player had the reason of Chess on his side provided the win was forced: this seemed a logical conclusion from the premises. The reason of Chess gave therefore the win to him who held the advantage. And an advantage, if reasonable, what could that be except the same thing that was generally termed so: greater material force, greater mobility, greater effect against the King—in short, things that Chess experience had already defined and circumscribed?

Surely, Steinitz's heart beat nervously and anxiously when for the first time the thought came to him that the master should not look for winning combinations unless he could believe, unless he could prove to himself that he held an advantage. That meant making no attempts at winning in the beginning of the game. And since Steinitz lived in a milieu where to play to win right from the start was considered the only honourable course to take, the above thought must have made a timid entrance into his mind and had a hard time settling there.

But an important thought is not to be intimidated for long. It must have led him to analyze fine combinations commonly ascribed to some form of witchery, and he, having become critical, must have noticed that they were always founded upon an advantage in mobility and efficiency of the pieces. Thus, the fine combination that Boden made against Mac Donnell, 1869, will hardly have surprised him.

Black, Boden, to play



Mac Donnell

1. Q×Kt	P×Q
2. B—R6 ch	K—Kt
3. R—K3	Q—B2

4. R×P B×R
5. Kt×R and soon Mates.

Steinitz, in looking at the position, would certainly have anticipated the existence of some such forcible conclusion, because Black has a Rook more in action than White, and, whereas, some combination winning for Black might conceivably exist, none winning for White could possibly have been expected.

After having come to this point, he had not yet found a new method of play, but only made some confused notions plain and done away with a superstition. His thought became at once fertile when he insisted on knowing wherein an advantage could consist and essayed the answer: not only in a weighty, indivisible advantage but also in a multitude of insignificant advantages. For instance, if my Bishop has four squares to move to, the hostile Bishop only three squares, I hold, *ceteris paribus*, an advantage, which, it is true, is minute, but by accumulation of such minute advantages at last a big plus is collected.

The big plus arising by accumulation is discharged in a combination. This fact is upheld by experience. Why this should be so cannot be deduced by mere reasoning, but in Chess one may state the law: no combination without a considerable plus, no considerable plus without a combination. The considerable advantage brings about a tension and this tension, discharging itself like an electric current, produces the conditions for a combination. One cannot deduce that logically, but the fact is far from astonishing. In Life a tension within Society always leads to a revolutionary political act, a great tension in the sentiments conduces to a revaluation of established values, and it cannot surprise us if in Chess a tension brings about a combination. But, whether surprising or not, the fact had to be discovered, and, as soon as it was discovered, it cleared up darknesses and was fertile in suggestions.

For if a great advantage

is the necessary and sufficient condition for the existence of a combination, this longed for but seldom attained goal, the laborious search for it can be methodically made and thereby facilitated. With such a method one possesses a magic wand that is efficient indeed. Steinitz saw this clearly. Therefore, his maxim: In the beginning of the game ignore the search for combinations, abstain from violent moves, aim for small advantages, accumulate them and only after having attained these ends search for the combination — and then with all the power of will and intellect, because then the combination must exist, however deeply and clandestinely hidden away.

That this maxim should have at once reformed the style of Steinitz so as to make it clean and vigorous, the world in which and with which Steinitz lived did not permit. His time did not comprehend, did not even suspect his trend of thought. The people with whom he lived were willing to reward bosh and humbug if dressed up magnificently. Alas, truth appears seldom in fine garb.

Another circumstance, a weakness of Steinitz, handicapped his style. He was pig-headed. Naturally, he wanted to follow his maxim and to beat those who did not follow it; but thereby, though he was not aware of it, his style of Chess got to be provoking. He provoked his antagonists into playing to win, by giving them an excuse or at least a pretext therefor. To this end he made the most extraordinary, most unusual moves. Then, as a punishment for their ambition, he would beat them. That by his play he manifested his desire not to play to win from the start was entirely lost on his opponents, because their experience had taught them to expect just the contrary. This whole process was subconscious to Steinitz, and no logical necessity brought it about, but it was the outcome of Steinitz's psychology.

I heard in London, that a London master, Mr. Potter, who loved unusual and strange moves, had influenced Steinitz

greatly. The two were friends, and Steinitz somehow began to copy Potter's style. However that may have been, I can well believe that a strange style would rise, almost of necessity, at a time so romantic, so superstitious as that time was. Potter probably saw through the emptiness and the presumption of the style then dominating and with his style of play he seemed to call out to his contemporaries: "You want to beat me right from the start by force of your greater genius? Look! I make ridiculous moves, and yet you cannot beat me. Become, I pray you, more modest and more reasonable."

When Steinitz, in 1866, won a match against Anderssen, the germs of his theory were already discernible in his play. This is one of the games of that match:

White—ANDERSSEN.
Black—STEINITZ.

1.	P—K4	P—K4
2.	Kt—KB3	Kt—QB3
3.	B—Kt5	Kt—B3
4.	P—Q3	P—Q3
5.	B×Kt ch	———

White here without necessity abandons a small advantage: the pinning of a Knight by a mobile Bishop. By the exchange QB and QR of Black gain in mobility, presenting Black with another small advantage.

5.	———	P×B
6.	P—KR3	

Loss of time incurred in order to prevent B—Kt5. Anderssen seems to have considered the Knight stronger than the Bishop, a valuation for which no motive can be adduced. The Pawn move weakens the phalanx of the White King's side Pawns as will be explained shortly. Perhaps this game was the historical event which caused Steinitz to conceive his theory of the phalanx.

6.	———	P—KKt3

Preparation for an assault by a mass of Pawns as taught by Philidor. For this purpose it is essential to maintain many obstructions in the centre. The Bishop which aids the centre from Kt2 is there well placed.

7. Kt—B3 B—Kt2
8. 0—0 0—0
9. B—Kt5 P—KR3
10. B—K3 P—QB4

To prevent P—Q4 which would open the centre and give White a fighting chance.

11. QR—Kt ———

White has certainly no advantage on any part of the board, yet he resolves upon an attack. That was the style of the time. Anderssen should have tried to anticipate Black's attack and to take up a firm position, to retire the somewhat exposed Knight B3 to KR2 and possibly to KB and to await developments. His play otherwise was in the centre, say by Kt—K2, P—QB3 and, after preparations, P—Q4, not with the intent of attacking but of gaining some mobility. Black disregards the attack of White and proceeds with his business.

11. ———— Kt—K
12. P—QKt4 P×P
13. R×P P—QB4
14. R—QR4 ———

White is hypnotized by the idea of attack, so he selects a random target, the QRP. Of course, R—Kt was by all odds superior.

14. ——— B—Q2
15. R—R3 P—KB4

The phalanx marches.

16. Q—Kt K—R
17. Q—Kt7 P—QR4

The attack was easily met.

18. R—Kt P—R5

There are no more targets in sight. The White troop is wholly disarranged.

19. Q—Q5 Q—B
20. R—Kt6 R—R2

Now Black is opening the attack in earnest. He threatens P×P followed by B×P.

21. K—R2 P—B5
22. B—Q2 P—Kt4
23. Q—B4 Q—Q
24. R—Kt Kt—B3
25. K—Kt Kt—R2

The KtP having been protected, the phalanx can set itself again into motion.

26. K—B P—R4
27. Kt—Kt P—Kt5
28. P×P P×P
29. P—B3 Q—R5
30. Kt—Q Kt—Kt4

The officers post themselves behind the phalanx menacingly. Soon the lines will be opened, which will allow the major officers to approach the White King.

31. B—K Q—R7
32. P—Q4 ———

Desperation! The Rook on R3 shall be thrown into the fight even at the expense of an important Pawn. But it is too late. He cannot conciliate the furor of the aroused enemy.

32. ——— P×P
33. P×P Kt—R6
34. B—B2 Kt×Kt

Black has won a piece.

35. P×P Q—R6 ch
36. K—K Kt×P ch
37. R×Kt Q×R

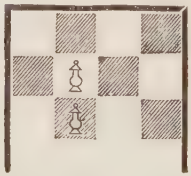
and Black won easily.

The Lasting Advantages

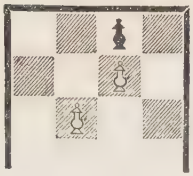
One recognizes in the above game a bend in the style of Steinitz towards Philidor and away from La Bourdonnais. The theory of Steinitz approached that of Philidor as soon as he examined the minute advantages that *endure.*

The small advantages arising from the superior position of officers are hard to maintain; often the disadvantage of lack of mobility or of an exposed position is repaired in *one* move. Small disadvantages appertaining to the position of Pawns, however, are difficult to repair and have a tendency to last. Manifestly, Pawns having to lean upon the support of officers, are less desirable than those that require aid of Pawns only, and mobile Pawns can make a better fight than blocked Pawns. Now consider two neighbouring Pawns. The strongest position, according to the above, is the *phalanx,*

the weakest position the *Doubled* Pawn

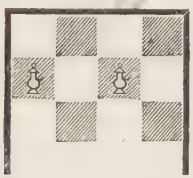


a medium value the *backward* Pawn



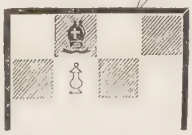
Here the White Pawn on the left-hand side is backward, the other one is blocked. The backward Pawn can advance only if supported by officers or as a sacrifice.

Another medium value two *isolated* Pawns



The two Pawns are distant from each other and, if attacked by officers, can save themselves only by the aid of officers or by flight.

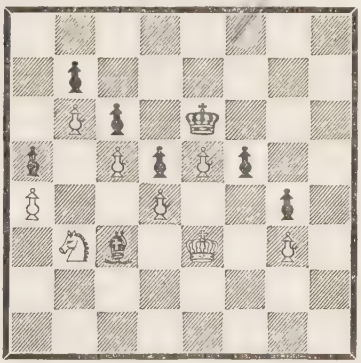
Particularly weak, the *blocked isolated* Pawn



Before the isolated Pawn is a hostile man which deprives the Pawn of its mobility.

Steinitz added to the rules of Philidor: A phalanx must advance so as to be able to resume the shape of the phalanx again until its advance is no more needed.

And this corollary to the plan of La Bourdonnais: As a place for an advance post the square in front of a hostile backward Pawn, the *"hole"* in the array of Pawns, is most suitable, for from that post an officer can most effectively obstruct and harass the enemy, while it is at the same time safe from the attack of Pawns.



White, Zukertort, to play

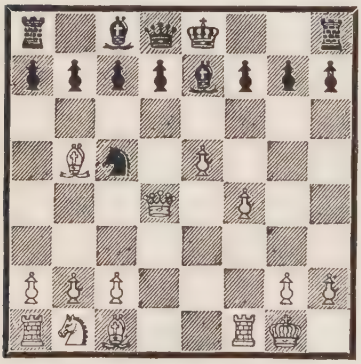
Black has on KB4 a backward Pawn, White has a Passed KP which hampers the Black King. These advantages suffice to produce a winning combination.

1. Kt—B	B—Kt5
2. Kt—Q3	B—B6
3. Kt—B4 ch	K—K2

4. Kt×P ch and wins by his Pawns.

If Black had played 3. ———, K—Q2, White would have won equally with 4. P—K6 ch, K—K2; 5. Kt×P ch, P×Kt; 6. P—B6.

Black, Steinitz, to play



Bird

Here Steinitz himself violates his theory. In an off-hand game, played in 1866 at Simpson's Divan in London, the above position arose. Black is cramped and should Castle and soon advance P—Q3, to liberate his pieces. And after 1. 0—0, P—QKt4; 2. Kt—K3, Q—K4; he had 3. P—KB4. Instead of 1. Castling, which is defensive, Steinitz played 1. P—QKt3, which has an aggressive intent, although an advantage for Black cannot be detected. Therefore, Black is justly punished.

1. P—QKt3	P—B5
2. Kt—Kt6	Q—K4
3. Kt×R	P—B6
4. B—B4 ch	K—R
5. R—QKt	P—K6

and Black has no efficient defence.

Steinitz's Maxims for Practical Play

Steinitz, possessed by the above ideas, strove to transform small advantages that rapidly disappear into small advantages that endure, and thus to accumulate them. Such lasting advantages were to him isolation of a hostile Pawn, majority of Pawns on the Queen's side far away from the hostile King, weakening of the phalanx of hostile Pawns, especially in the vicinity of the hostile King, a securely placed advance post, the domination of open lines or rows or diagonals. To this end he cultivated the play in

the centre, the play of pieces and Pawns, leaving the King, at least to begin with, out of the reckoning, thus approaching Morphy and La Bourdonnais. He cultivated also the assault by a chain of Pawns on the Queen's side which has the task of cramping the opponent and of threatening him, thus going beyond Philidor who directed such attacks mainly against the King.

In defence, conversely, Steinitz carefully avoided creating lasting weaknesses of the above type unless forced to do so by efforts of the opponent.

Examples of his Play

White—STEINITZ.
Black—SELLMANN.

(Played in 1885 at Baltimore.)

1.	P—K4	P—K3
2.	P—Q4	P—Q4
3.	Kt—QB3	Kt—KB3
4.	P—K5	KKt—Q2
5.	P—KB4	P—QB4
6.	P×P	B×P
7.	Kt—KB3	P—QR3
8.	B—Q3	Kt—QB3
9.	Q—K2	Kt—Kt5
10.	B—Q2	P—QKt4
11.	Kt—Q	Kt×B ch
12.	P×Kt	Q—Kt3
13.	P—QKt4	———

to win space on the Queen's side and to wrest the diagonal held by Bishop and Queen from Black. It is noteworthy, too, that the point QB5 is rather strong, whereas QB4 is still guarded against an entrance of hostile pieces by the QP.

13.	———	B—K2
14.	P—QR3	P—KB4

This blocks the Pawns on the King's side, but Black deprives himself of an opportunity thereby, namely, of opening lines on that side by P—KB3.

15.	R—QB	B—Kt2
16.	B—K3	Q—Q
17.	Kt—Q4	Kt—B
18.	0—0	P—KR4

Black develops his KR therewith and prevents P—KKt4 which would set the King's side in motion. But such is not the plan of White. He wants to effect an entrance on the Queen's side where he holds all the trumps.

19.	Kt—B3	———

This Knight makes five moves to occupy a strong point. A great deal might

happen in five moves; it is a long time.

19.	———	K—B2
20.	Kt—Kt	P—Kt3
21.	Kt—Q2	Kt—Q2
22.	Kt—Kt3	QR—B
23.	Kt—R5	———

At last!

23.	———	B—R
24.	R×R	Q×R
25.	R—QB	Q—QKt
26.	Q—QB2	B—Q
27.	Kt(R5)—B6	Q—Kt2
28.	Kt×B	R×Kt
29.	Q—B7	———

All black squares on the Queen's side are dominated by White.

29.	———	Q—Kt
30.	B—B2	———

And also on the King's side Black has very weak points on black squares.

30.	———	Q—Kt3
31.	Kt—B3	Q×Q
32.	R×Q	K—K
33.	Kt—Kt5	Kt—B
34.	B—B5	Kt—Q2
35.	B—Q6	———

Black can hardly move, has no counter-attack, resigns.

White—Zukertort
Black—Steinitz

(The Thirteenth Game of the Match.)

1.	P—Q4	P—Q4
2.	P—QB4	P—K3
3.	Kt—QB3	Kt—KB3
4.	B—B4	P—QB4
5.	P—K3	BP×P
6.	P×P	P×P

White has an isolated Pawn but the freer game.

7.	B×P	Kt—QB3
8.	Kt—B3	B—K2
9.	0—0	0—0
10.	R—K	B—Q2
11.	Q—K2	Q—R4
12.	Kt—QKt5	P—QR3
13.	B—B7	P—QKt3
14.	Kt—B3	KR—B
15.	B—B4	P—QKt4

The Black Queen has parried the assault and now Black assumes the aggressive by pushing the Queen's side Pawns, so as to gain space for the Black pieces.

16.	B—Kt3	Q—Kt3
17.	KR—Q	QKt—R4

An advance post on QB5 shall be established.

18.	B—B2	Kt—B5
19.	B—Q3	Kt—Q3

Why the advance post so soon recedes is not clear, but the Knight takes up a waiting posi-

tion where it keeps its eye on two strong posts, QB5 and KB4.

20. Kt—K5 B—K
21. B—KKt5 Q—Q
22. Q—B3 R—R2
23. Q—R3 P—KR3
24. B—K3 R—B2

Black is well developed, he has the superiority in the centre and is aggressive on the Queen's side.

25. P—Q5 ———

To get rid of the isolated Pawn. Black gives for the central Pawn the side Pawn and thereby gains further superiority in the centre.

25. ——— P—Kt5
26. Kt—K2 Kt×P
27. B×P R—R
28. B—Q3 B—B3
29. B—Q4 Kt—Kt4
30. Kt—KB3 Kt×B
31. Kt×Kt R—R4

The QRP is helpless, the White Knight on Q4 pinned, the Black pieces have a great deal of space: the account of the attack of the Black Queen's side Pawns is an excellent one.

32. Q—B3 B—R5
33. R—K Kt—K2
34. Q—K4 P—Kt3
35. P—QKt3 B—K
36. B—B4 Kt—B4

The White Knight cannot be defended. If 37. QR—Q, R—Q2

37. Kt×P ———

a desperate sacrifice.

37. ——— P×Kt
38. B×P ch K—Kt2
39. QR—Q Q—K2

Herewith Black loses a move, which in the defence is a matter of weight. He should at once attack the Queen with 39. Q—R. If 40. Q ×KtP, Kt—R5 and Black, who has a firm hold on the QRP also, would assume the offence against the King. That was the logical conclusion, but Steinitz failed here and afterward failed again, when the Queen on K2 came under the fire of the White Rook and at last lost the game. It is useless to record the remaining moves of the game; they would tell nothing, whereas up to the present point the idea of an attack by Pawns advancing on the Queen's side is well brought out.

White—Steinitz
Black—Zukertort

(The Sixth Game of the Match.)

1.	P—K4	P—K4
2.	Kt—KB3	Kt—QB3
3.	B—Kt5	Kt—KB3
4.	0—0	Kt×P
5.	R—K	Kt—Q3
6.	Kt×P	Kt×Kt
7.	R×Kt ch	B—K2
8.	Kt—B3	0—0
9.	B—Q3	B—B3

Here 9. Kt—K was a possibility; because 10. Q—R5 could be met by P—KKt3; 11. Q—R6, Kt—Kt2 and 10. Kt—Q5 by B—B4. At last Black attains development by advancing QP.

10. R—K3 P—KKt3

Steinitz declares the move of Black (in his notes to the game) a challenge, a provocation, namely, of his theory (not to move Pawns on the King's side when under attack, unless there is no alternative). Well, here was R—K an alternative, for the threat of White 11. B×P ch, K×B; 12. Q—R5 ch, K—Kt; 13. R—R3 was thereby parried.

11.	P—QKt3	R—K
12.	Q—B3	B—Kt4

Black should not abandon the important diagonal, but he believes he sees an attack that harasses the White QP.

13. R×R ch ———

Was this exchange forced? If White had moved 13. B—Kt2, the diagonal bearing down upon KR8, with the Knight threatening to enter, via Q5 or K4, the "hole" B6, would it not have been a sufficient equivalent for the sacrifice of the exchange? Matter of valuation, of course, but methinks, to raise the question is to answer it. Let us give an instance: 13. B×R; 14. BP×B. Now Kt—Q5 menaces. 14. P—QB3; 15. R—KB, which threatens Kt—K4. 15. Q—K2; 16. B—R3 and wins. Or 14. R—K3; 15. R—KB threatening B—B4. But let us suppose that Steinitz and Zuckertort had seen a hidden parry to this terrible attack; why was the above possibility not mentioned, either in their notes or in those written by other critics of that match? It seems that notes to games are often negligently written, with a negligence that in

some cases is downright immoral. Steinitz, one may be quite sure, at the time he wrote his notes, must have been exceedingly excited and fatigued and had not given consideration to the question, or else he would quite certainly have investigated it thoroughly.

13. ——— Kt×R
14. B—Kt2 P—QB3!

An excellent move which Schallopp in his book on the match most unjustly criticised. According to Bachmann, Schallopp says: "White herewith abandons his QP. By capturing it Black would have exposed himself to strong attack but at last would have 'brought his superiority to bear.'" His demonstration: 14. B×P; 15. Kt—K4, B—Kt4; 16. Kt×B, Q×Kt; 17. R—K, Kt—Kt2; 18. R—K7 (the Rook is here exposed; the analysis probably should run 18. B—B6 and 19. R—K7) 18. P—QB3. However this "analysis" was intended, it is a terrible one. What happens if 16. B—B4? After 16. P—Q4; 17. Kt×B, Q×Kt; 18. B×P, Black may resign. And Steinitz indicated another attack starting with 15. B—B4 which also wins. So negligently did Schallopp, a pupil of Anderssen, report a match for the world's championship, the historian of which he aspired to be and in which another pupil of Anderssen's, Zukertort, was a contestant. And nobody, nobody has arisen until now to draw attention to this scandal.

15. Kt—K4 B—K2

Black has strengthened his position by going on the defensive.

16. Q—K3 ———

to force P—B3 and to send the KRP against the KKtP efficiently.

16. ——— P—Q4
17. Q—Q4 P—B3
18. Kt—Kt3 B—K3
19. R—K Kt—Kt2
20. P—KR4 Q—Q2
21. P—R5 B—B2
22. P×P B×P!

If P×P, 23. Q—R4 with force. Black has defended with care.

23. Q—K3 K—B2
24. Q—B4 R—K
25. R—K3 ———

From the fourteenth move until this moment Black, on the defence, has played very good Chess. Now White has no immediate threats and Black, to give a trend to his game, has to follow his own initiative: he has to originate a plan. But that is exactly what Zukertort did not understand. Steinitz with whom he contested had furnished the intellectual armament needed for planning, but Zukertort did not comprehend his antagonist and was entirely lost when confronted by such a task. His right plan was to keep his attention riveted on his weak points KB4, QB4 and KB3, and consciously, energetically to work towards a Draw in exchanging perilous pieces. His initiative lay in building a phalanx by P—QB4 to be used, if needed, as blockade of a Bishop.

Surely, this plan was a difficult one to execute, but Zukertort did not even try to conceive this or any other plan and failed, and had to fail, since the theory of Steinitz carried no message to him.

25. ——— Kt—K3?

Leaves the points KB5 and KR5 unprotected.

26. Q—Kt4 Kt—B
27. Kt—B5 B—B4
28. Kt—R6 ch K—Kt2

and after a few repetitions of moves with which Steinitz wanted to gain time for deliberation

35. B×B ———

with this combination Steinitz wins a Pawn:

35. ——— Q×Q
36. Kt×Q R×R
37. BP×R K×Kt
38. Kt×P

and Steinitz won the Ending with his Pawn plus. For our purpose the Ending is of no account and we conclude herewith this report.

White—Zukertort
Black—Steinitz

(The Seventh Game of the Match.)

1. P—Q4 P—Q4
2. P—QB4 P—K3
3. Kt—QB3 Kt—KB3
4. P—K3 P—B4
5. Kt—B3 Kt—B3
6. P—QR3 QP×P
7. B×P P×P
8. P×P B—K2

9. 0—0 0—0
10. B—K3 B—Q2
11. Q—Q3 ———

The Queen is better placed on the K line, but White wants to exert pressure on Black's KRP.

11. ——— QR—B
12. QR—B Q—R4
13. B—R2 KR—Q
14. KR—K ———

The KR seems better posted on Q; however, for comprehending the play of Steinitz and Zukertort this question is of little account.

14. ——— B—K
15. B—Kt P—KKt3

Zukertort has forced a weakening on the Black King's side but, as his succeeding moves indicate, he does not understand the real significance of it.

16. Q—K2 B—B
17. KR—Q B—Kt2

Black immediately guards his weak points.

18. B—R2 Kt—K2
19. Q—Q2 ———

Here the Queen in the reach of the Black KR is less favourably posted than it was. Zukertort already loses the thread. He threatens a joke, for instance, Kt—Q5, but the threat has force for an instant only.

19. ——— Q—R3
20. B—Kt5 Kt—B4

A difficult position. White should now defend by 21. Q—K in order to try for P—Q5. But Zukertort, not understanding the theory of minute advantages, gets impatient and uses violent tactics.

21. P—KKt4 ———

Now White of his own will has weakened the square KB3 and his whole King's side and Black retorts by rapidly opening lines for attack.

21. ——— Kt×QP
22. Kt×Kt P—K4
23. Kt—Q5 R×R
24. Q×R P×Kt
25. R×P Kt×Kt
26. R×Kt R×R
27. B×R Q—K7

Black attacks the two KtPs simultaneously and has shown up the fallacy of White's quasi-attack.

28. P—KR3 P—KR3

Here Steinitz does not make the best of it. Steinitz did not play the

Endings sufficiently well, firstly, because he had no need of this somewhat pedantic, mechanical art—he won without it; secondly, because his rich imagination did not care for mere calculation. The correct continuation was 28. B×P; 29. Q—B5, Q—Q8 ch; 30. K—R2, B—K4 ch; 31. K—Kt2, Q×B ch; 32. Q×Q, B—B3; and wins methodically by means of his Pawn plus.

29. B—B4 ———

Zukertort does not comprehend his good luck. He should have played B—K3, whence he attacked the point KR6, the QRP and made the King secure.

29.	———	Q—B6
30.	Q—K3	Q—Q8 ch
31.	K—R2	B—QB3
32.	B—K7	B—K4 ch
33.	P—B4	B×P ch

P—KKt4 would have won still more rapidly.

34.	Q×B	Q—R8 ch
35.	K—Kt3	Q—Kt8 ch

Resigns.

White—Zukertort
Black—Steinitz

(The Ninth Game of the Match.)

1.	P—Q4	P—Q4
2.	P—QB4	P—K3
3.	Kt—QB3	Kt—KB3
4.	Kt—B3	P×P
5.	P—K3	P—B4
6.	B×P	P×P
7.	P×P	B—K2
8.	0—0	0—0

Hitherto White has developed. Zukertort treats that part of the game in a masterly fashion. Steinitz does not aim for mere development, even at this early stage of the game—he follows a plan: he wants to isolate the QP so as to have a target handy. Such a strategy has its drawbacks, since it permits the opponent to obtain a free development. Possibly one might say without exaggeration that in the Opening the plan should be rapid development and nothing else—at any rate, very little else.

9. Q—K2 ———

Zukertort wants now to make combinations. He ought now to conceive a plan—say B—KKt5, gaining strength on the QB file and trying to accumulate pressure on the Black KRP—modifying his plan as Black is seen to con-

ceive one of his own. But accumulation of minute advantages is not Zukertort's style.

9.	———	QKt—Q2
10.	B—Kt3	Kt—Kt3
11.	B—KB4	QKt—Q4
12.	B—Kt3	———

It is hard to see any purpose, a logical string in Zukertort's moves. He simply puts his pieces on squares where they enjoy mobility and hopes for complications in which to exercise his talent for combination.

12.	———	Q—R4
13.	QR—B	B—Q2
14.	Kt—K5	KR—Q

Black has now completed his development and aims at the QP whereas White has no target.

15.	Q—B3	B—K
16.	KR—K	QR—B
17.	B—KR4	———

By B×KKt White wants to drive the QKt from its commanding post. This move is business-like.

17.	———	Kt×Kt
18.	P×Kt	Q—B2
19.	Q—Q3	———

This is floating, not swimming. The natural move, now that the QB has done its business, was 19. B—Kt3, B—Q3; 20. P—QB4. Let the QP fight.

19.	———	Kt—Q4
20.	B×B	Q×B
21.	B×Kt	———

giving away a mobile Bishop for a Knight that would not wish to escape the exchange.

21.	———	R×B
22.	P—QB4	———

Now there is little purpose in this, since the Pawns have no minor officers to harass.

22.	———	KR—Q
23.	R—K3	———

But White wanted to make a combination against the King. He has not enough material force to attack that stronghold. He should have played KR—Q and simply defended his phalanx.

23.	———	Q—Q3
24.	R—Q	P—B3
25.	R—R3	P—KR3
26.	Kt—Kt4	Q—B5

Black wants to give no opportunity for sacrifices

by which he would have to change the logical course of the game.

27. Kt—K3 ———

The attack has fizzled out. The counter-attack begins, since the White KR is misplaced.

27. ——— B—R5

To force the Rook from the first row.

28. R—B3 Q—Q3
29. R—Q2 B—B3
30. R—Kt3 P—B4

The White troop is in disorder and must fly, and should fly; for instance, Kt—Q. But Zukertort seeks combinations.

31. R—Kt6 B—K5
32. Q—Kt3 ———

Threatening P—B5.

32. ——— K—R2!

All right! Now make a combination!

33. P—B5 R×P
34. R×KP R—B8 ch
35. Kt—Q Q—B5
36. Q—Kt2 R—Kt8
37. Q—B3 R—QB
38. R×B Q×B

Resigns.

If Zukertort has a plan in mind, he is a match for Steinitz, possibly even his peer. Compare with the above games the one that follows. Every move of Zukertort's pointed towards a vigorous co-operation of the pieces united to attack the King—at first against its initial position, then against the Castled King. The forceful concentration of pieces against the King is the old Italian plan; Zukertort found it ready made, and in the tactics of mere execution he was a great master. Steinitz, however, discovered sound and successful plans *before he came to the board.*

White—Zukertort
Black—Steinitz

(The Fourth Game of the Match.)

1. P—Q4 P—Q4
2. P—QB4 P—QB3
3. Kt—QB3 Kt—KB3
4. P—K3 B—B4
5. P×P P×P

In his notes Steinitz indicates 5. Kt×P as the stronger move.

6. Q—Kt3 B—B

Nowadays this variation is continued with the

offer of a Pawn 6. Q—Kt3; 7. Kt×P, Kt×Kt; 8. Q×Kt, P—K3. Black, however, gets hardly a sufficient attack.

7.	Kt—B3	Kt—B3
8.	Kt—K5	P—K3
9.	B—Kt5	Q—B2
10.	B—Q2	B—Q3
11.	P—B4	0—0
12.	R—QB	———

The pressure on the Black QKt is strong. The threat is now 13. B×Kt, P×B; 14. Kt—Kt5, Q—Kt; 15. Kt×B, Q×Kt; 16. B—Kt4.

12.	———	B×Kt

relieves the pressure but opens a line for the White Rook.

13.	BP×B	Kt—K
14.	0—0	P—B3
15.	B—Q3!	———

Prevents P×P, since B×P ch would be the answer.

15.	———	R—B2
16.	Q—B2	———

This weakens the King's side. If 16. P—KKt3; 17. B×P. If 16. P—KR3; 17. B—Kt6.

16.	———	P—B4

Now White prepares to open the B line by P—KKt4 and prepares it thoroughly. Such play is straight and strong.

17.	Kt—K2	B—Q2
18.	R—B2	QR—B
19.	B—B3	Q—Kt3
20.	Q—Q2	Kt—K2
21.	QR—B	B—Kt4
22.	B—Kt	Q—R3
23.	P—KKt4	P—KKt3
24.	P—KR3	R—QB2
25.	R—K	Kt—Kt2
26.	Kt—B4	Kt—B
27.	P×P	KtP×P

If 27. Kt×P; 28. P—K4, P×P; 29. B×P and the QP advances to weaken the position of the obstructive Knight. Then the decision comes about in the centre. Now it falls on the KKt line.

28.	R—Kt2	K—R
29.	K—R2	Q—B3
30.	R(K)—Kt	Kt—K2
31.	Q—KB2	Q—K

A blunder, but the Black position, weak on all Black squares and battered on the KKt line, was untenable.

32.	R×Kt	Resigns.

Thus, an intelligent plan makes heroes of us, and absence of plan cowards and dullards.

Steinitz Advances his Theory beyond the Needs of Practical Chess and thus Enters the Domain of Science and Philosophy

The practical maxims of Steinitz: the accumulation of small advantages, their change into lasting advantages, the teachings concerning weak Pawns and points, the counsels referring to attack and defence—in short, everything that has been touched upon thus far, constitute a system of thought sufficient to explain the play of Steinitz and to breed master-players. But Steinitz went far beyond this point. He was a profound thinker, he had a passion for thought, he felt and saw its power and he was not minded to stop at maxims of merely practical value.

Hence, he attacked problems far surpassing in importance and in breadth the tasks set for the master who confines himself to his game. Wherefore? There seems to be in man a mysterious power to foresee the needs of the future and to sacrifice himself to them. In the animal life we see this power at work—the sacrifice in the interests of the Future is there the common rule; in the life of the thinker, we may assume, the course of Nature is no different. Certainly, Steinitz derived from his profound investigations naught but disappointment. Nobody understood even his practical maxims, far less his more extended researches. He simply followed his conscience, which commanded him to go on. Thus he spoke of the "balance of position." A wonderful conception, but of no use in Chess. A true, genuine balance does not exist in our game, noble and most human though it is. It was not made for that. A true balance exists in the infinite domain of Life and it has a logical existence in philosophy, but one must not demand it of Chess which after all is finite and therefore very limited.

For the practical needs of Chess the concept "compensation" suffices. If the advantages held by my opponent are compensated for by my advan-

tages, the position is balanced. Then no attack, the intent of which is to win—so argues Steinitz—must be undertaken. The idea of balance is enough to convince us that *balanced positions with best play on either side must lead again and again to balanced positions.* Only after the balance of the positions has been disturbed, so that one player holds an uncompensated advantage, may this player attack with the intent to win. And here Steinitz elevates himself to the level of a genuine philosopher in demanding that that player *must* attack with the intent to win or else be punished by being deprived of his advantage.

This "must" bespeaks an ethical power. To follow the command is hard and irksome. Not to follow—well, who follows it may become an artist, who does not follow it will never attain to artistry. Who obeys will often fail and lose; who does not obey will often enough win by the mistakes of his opponent, and will run no risk. For all that, only he will grow to be an artist who obeys the command. An artist—that means one who is observed by the world gladly and attentively and unrepentingly; a man who has personality, who can mould plastic things into varied shapes so that they express essential truth and realities, bringing joy and edification to a multitude. Would you become one of this type? Then you must follow the ethical command of your struggle, in Chess or elsewhere—at school, in the garden, in dispute, in negotiation or wherever you may contend. That is a fundamental law in the world and Steinitz felt it, and in a mysterious way had understood that it operates also on the Chess-board.

Principle of Attack

In Chess the ethical command means: Search for the combination which brings home your advantage. Believe in the existence of that combination and seek to discover it. And if you have searched in vain a hundred times, continue. Possibly the advantage

that you mean to hold is only an illusion; your valuations may be at fault: prove them and improve them. But, first of all, search conscientiously and diligently; work, for such work is rewarded.

Steinitz desires to aid the searcher. He commands the attack, but he also gives advice as to how this order can be successfully carried out. He asks which direction the attack has to take, and he answers: the target for the attack has to be a *weakness* in the hostile position. He therefore compares the position of your opponent to a chain of many links and yourself, the assailant, to one who wants to break the chain. He advises you to look for the point where the connection is feeblest and there to strain your muscle. Of course, if the chain offers the same resistance in every link, one cannot see a motive for selecting by chance one of these points there to pull and tear; but the chain is never equally strong in all of its joints, and the master chooses considerately and conscientiously the point of least resistance as the aim for his efforts.

One has no need to follow this rule in Chess accurately—from a practical point of view one is not punished therefor; and if one tries to obey the rule, one will hardly be the better for it as far as winning games at Chess is concerned—this rule goes far beyond Chess. Chess is too limited for such a rule. The rule is founded on the old and celebrated idea of the "*linea minoris resistentiæ.*" The stroke of lightning and the train drawn by the locomotive move, a defeated army flies along a line of the least resistance. On the Chess-board there are no lines, only points; hence Steinitz speaks of weak points. The most successful, the most effective combination as well as the widest-visioned and deepest plan of attack—thus his idea—proceed, as if by a miracle, in the direction of the weak points, for the same Reason which governs the world governs also on the Chess-board.

Examples of the Principle of Attack

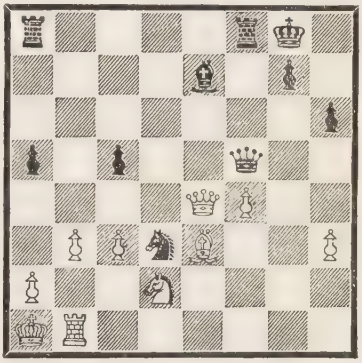
The brief games which had been terminated by surprisingly sudden attacks, as many of them had been played during the centuries, had been concluded by attack upon the KBP, the weakest point in the initial position. To give an instance out of the multitude,

White—Capt. MacKenzie
Black—Amateur

1. P—K4, P—K4; 2. B—B4, Kt—KB3; 3. P—Q4, P—B3; 4. P×P, Kt×P; 5. Kt—K2, Kt×P; 6. 0—0, Kt×Q; 7. B×P ch, K—K2; 8. B—Kt5 Mates.

Also, in the longer games the points KB2 and KB7 had been in the limelight of combination, at least during the initial stages of the contest. To judge by these instances, as metal attracts electricity, the weak point of the initial position seemed to attract the combination. And in the further course of an extended game the same fact was discernible as soon as it was viewed in the light thrown upon it by the theory of Steinitz.

Black, Marshall, to play



Salwe

Black is a Pawn minus, but he has on Q6 a strong advance post and the lines for his heavy pieces are open. He has the advantage. An obvious weakness is the position of the White King, which stands immobile, guarded on the diagonal by an undefended weak Pawn, in front by a Pawn easily attacked by P—R5. Marshall looks for the combination directed against this weakness and discerns it.

1. B—B3	Q—B4 ch
2. K—R	Kt—K4
3. QR—K	———

The Rook wants to command the seventh row.

3. ——— Kt×B

not Kt—Q6? 4. Q—K3!

4. R×B B—B
5. KR—K3 B—R3

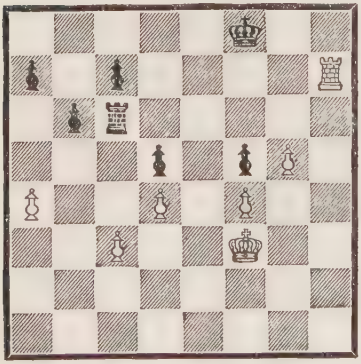
A little better was 5. R—Q; 6. Kt—K8, P—QR4; 7. R—K7, R—Kt2, but Black commands the seventh row and the White position remained very weak.

6. R—K7 R—Q
7. Kt—K8 B×P

Unthinking despair!

8. Kt—B7 ch K—Kt2
9. Kt—Kt5 ch and Mates in a few moves.

Dr. Tartakower



White, Capablanca to play

White has a protected Passed Pawn and his Rook cuts the Black King off; hence, White is bound to attack. The hostile weaknesses are the King on the border and the Black KBP. But how to get at them? White himself is in distress. Never mind, search! Capablanca evolves the following combination:

1. K—Kt3 R×P ch
2. K—R4 R—B6

Black would have done better by 2. R—QB8, but also then the KBP falls. 3. R—Q7, R—R8 ch; 4. K—Kt3, P—B3; 5. R—Q6.

3. P—Kt6 R×P ch
4. K—Kt5 R—K5
5. K—B6 ———

This march of the King has cost two Pawns, a great deal in an Ending, but the compensation is an immediate attack on the hostile weaknesses, the King and the KBP. If now 5. ———, K—K; 6. P—Kt7 is at once decisive.

5. ——— K—Kt
6. R—Kt7 ch ———

So as to drive the King into a position which enables the KtP to advance while Checking.

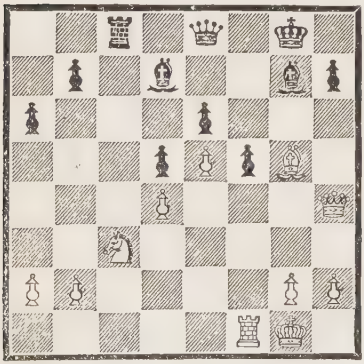
6. ——— K—R
7. R×P R—K
8. K×P R—K5
9. K—B6 R—B5 ch
10. K—K5 R—KKt5
11. P—Kt7 ch K—Kt

After the exchange of Rooks Black would of course be lost.

12. R×P R—Kt8
13. K×P

and Black shortly resigned.

Anderssen



White, Morphy, to play

Look at the geometrical figure of the weak points. The Black King and KB stand on an open line, target for the Rook. The point KB6 is guarded only by the same KB, is overpoweringly assailed by Bishop and Queen and dominated by White KP; hence, this point is a safe place for an effective advance post. Also, the Black KRP and the square KR6 are weak. Black can support the position by R—B2 and by the Queen in the vicinity of KB. The QB is in the way and its development costs a move. This is the summing up of the weaknesses. Now look at the attack as executed by Morphy who had, of these theories at least, no *abstract* knowledge.

1. R—B3 B—Kt4

If Q—B; 2. R—R3, but for all that to abandon a Pawn was the most auspicious way out of Black's distress.

2. R—Kt3 R—B2
3. B—B6 ———

threatening Q—R6. Black is pinned. If, for instance, 3. K—R; 4. Q—R6, Q—B; 5. Kt×B, P×Kt; the White reserve force, the King, decides, which attacks the Black QKtP while the Black pieces are held fast. 6. R×B, R×R; 7. K—B2, etc.

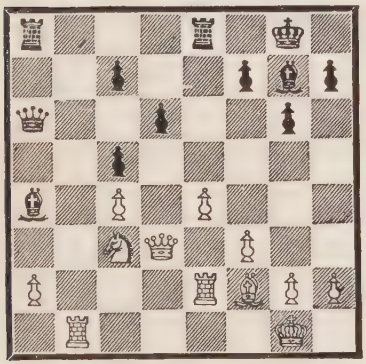
3. ——— P—B5

A sacrifice intended to

open the way to the QB for defence of KRP and for blocking the Kt line.

4. Kt×B P×Kt
5. Q×BP Q—KB
6. Q—R6 K—R
7. R×B R×R
8. K—B2 and Black soon resigned.

Dr. Bernstein



White, Teichmann, to play

White conceives the plan of attacking by way of KB6 which is manifestly weak.

1. Kt—Q5 R—R2

If Q—R4; 2. B—K(—B3).

2. B—R4 B—Q5 ch
3. K—R K—Kt2
4. B—B2 — — —

forcing the exchange of Bishops and gaining its diagonal for the White Queen.

4. — — — B×B
5. R×B Q—R4
6. Q—K2 — — —

The command of the diagonal is now assured.

6. — — — P—B3
7. Q—Kt2 R—KB
8. P—Kt4 — — —

threatening Kt×P followed by P—Kt5.

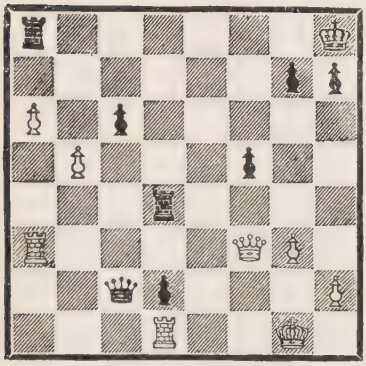
8. — — — P—R3
9. P—R4 P—Kt4
10. P—B4 — — —

forcing the passage for the KtP and gaining at last the post aimed at.

10. — — — P×RP
11. Kt×KBP R—B2
12. P—Kt5 B—B3
13. R—KKt Q—R6
14. P×P ch K×P
15. R—R2 B×P ch
16. Kt×B Q—B6 ch
17. Q—Kt2 Q×Q ch
18. R(R2)×Q R×BP
19. R—Kt6 ch K—R2
20. Kt—B6 ch resigns.

Black has a Pawn plus, his QP holds the Rook to its exposed post guarded by the White Queen only and to be attacked by Queen and Castle on K8. Also, the White King has

Black, Riga, to play



Berlin

no safe retreat. White has a menace on the Queen's side which threatens to become formidable within two moves (P—Kt6—Kt7); hence, Black must make use of these two moves to the utmost.

1. ——— R—K5

Now 2. P—Kt6 is defeated by R—K8 ch; 3. K—Kt2, R×R; 4. P—Kt7, R—Kt8 ch; 5. K—R3, R—KKt; 6. P—R7, P Queens; 7. a P Queens, Q—Kt7 ch and Mates shortly.

2. K—Kt2 R—K8
3. R(R3)—R ———

Now the greatest weakness is the Rook on Queen which has to block the formidable QP. But Black has to pay attention always to White's terrible counter-thrust, P—Kt6

3. ——— Q—Kt7

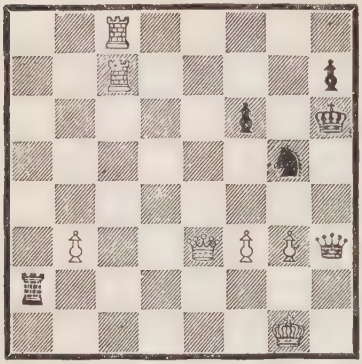
If 4. Q×P, R—Q threatening Q×R; 5. Q—Kt6, R(Q)—K; whereupon the White King becomes the target.

4. Q—B2 Q×R
5. R×Q R×R
6. Q×P P×P
7. Q—Q5 R(R8)×P
8. Q×KtP R—R7 ch
9. K—R3 R(R7)—R4

Black has now a safe superiority and wins methodically in first safeguarding his King by P—R3 and K—R2 and then doubling his Rooks on the seventh row against the KRP. The KBP is easily protected, but not so the weak White Pawn. Berlin made another seven moves and then resigned.

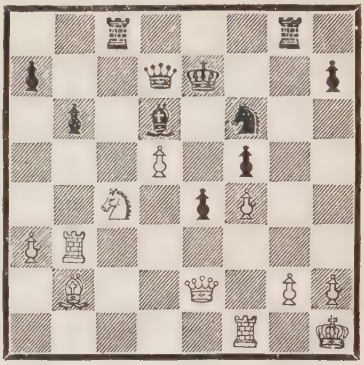
The Black King, open to attack by the Queen and the two Rooks is defended only by Knight and two scattered Pawns. The protection is weak, the attack should aim at the King. The weak ob-

E. Cohn



White, Duras, to play

Morphy



White, Anderssen, to play

struction is torn away by sacrifice.

1. R×P ch K×R
2. Q—K7 ch K—Kt3
3. R—Kt8 ch K—B4

The geometrical motif is here operative; therefore, the following sacrifice to deprive the Black Queen of its support:

4. R×Kt ch and soon wins the Queen.

Anderssen, who in seeking combinations merely follows his instincts, does not guide himself by the figure and nature of weaknesses and therefore does not discover the strongest line of play. Obviously, the KR line is a Black weakness, also, the sixth and the seventh rows. On the other hand, the position of the White Knight, Queen, KR in the same diagonal invites Q—Kt4. The Knight on QB4 is insecurely posted, the QP is weak. Therefore, *not* R—R3 as indicated by a well-known book on Morphy, but first evaluation of the Knight on B4.

1. B—K5 B×B
2. P×B Kt×P
3. Kt—Q6 QR—KB
4. R—R3 R—Kt2

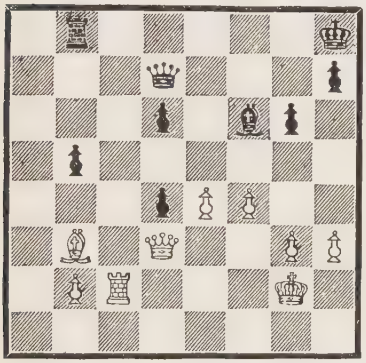
After K—Q White would occupy the Q and QB line, for instance, by Q—Q2.

5. R—R5 — — —

and White wins by systematic attack on the weak Black Pawns eas-

ily. Instead of this winning line of play, White chose a much weaker procedure, failed again and again and at last lost the game.

Schlechter



White, Dr. Tarrasch, to play

White, with perfect judgment, wanted to bring his superiority of Pawns on the King's side to bear. The weakness of Black is the KtP assailable by both P—B5 and P—R5. The Black KRP has to protect it, the Black King again is protected by the KRP. Which then is the right mode of attack? Certainly 1. P—R4 is indicated, to be followed up, after due preparation—White has any amount of time for preparation, since Black has no counter-threats—by P—R5.

But White had a wholly different plan. He made an advance, not against the immobile and therefore permanent weakness, but against a very mobile and therefore quickly recuperating weakness, the KB

1. P—KKt4 ———

and now, all at once, as by miracle, Black has a hidden defence. White's KBP is weakened thereby. Black replied correctly

1. ——— R—KB
2. P—Kt5 B—Kt2

White hastily went on

3. K—Kt3 ———

in order to prepare P—R4—R5. He should have played R—KB2, thus keeping at least a trifling advantage. Now, as punishment, as it were, for the illogical execution of his attack, White could have been forced to consent to a Draw by

3. ——— R×P

for if 4. K×R, B—K4 ch; 5. K—B3, Q—R6 ch; 6. K—B2, Q—R7 ch; etc. But

Schlechter did not make this combination and lost.

Principle of Defence

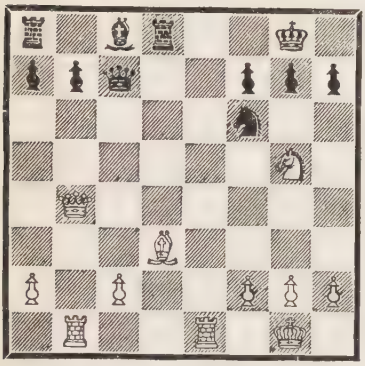
As the reverse side of his theory of attack Steinitz enunciated a principle of defence. He who is at a disadvantage must be willing to defend himself, he must be willing to make a *concession.* But his guiding star must be the *principle of economy.* Hence, he must seek to make the least concession that just suffices, not an ounce more, not the emphasis on the "i" too much. That comprises, as it were, the ethical command given to a defender.

Steinitz also points the way to the defender who asks himself *how* to achieve this end. He advises: improve the worst weakness voluntarily. The ideal of a position for defence is that it have no *linea minoris resistentiæ,* that all of its lines of resistance be equally strong, that the chain contain only joints of equal strength. But this ideal can never be attained. Approach it, as far as you are able to! That is the test of how you do your duty as a defender. Thus, in this manner you serve your cause well, even if you lose the game. This train of thought is manifestly a logical conclusion from the principle of attack. The effort which the aggressor has to make being gauged by the weakness of a line of least resistance, the defender correspondingly forces the assailant to make a great effort and thus the attack can exact only a minimum of retribution. Again, in other words, as the *firmness of a position is gauged by its least stable point, attempt to achieve at every point the same degree of stability.*

Examples of the Principle of Defence

Anderssen played here 1. P—QR4; the answer was 1. Q—K7 and the Black KBP fell, the QKtP remained weak, and White soon won. A reasonable move would be 1. P—QKt3 which does away with the threat of the White QR and therefore mobilizes the Black Bishop and indirectly the Black QR. If then 1. R

Black, Anderssen, to play

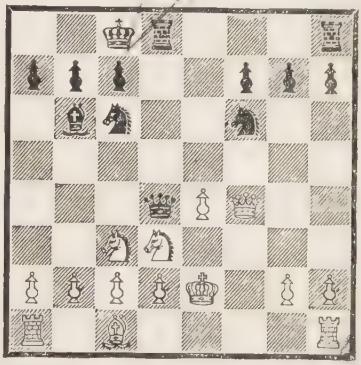


Morphy

—K7; 2. Q—Q3; or if 1. B—B4; 2. R—Q2. The game would continue and Black, though always under pressure—say 2. Kt ×BP; 3. B—R3, Kt—R6 ch; 4. K—R, B×B; 5. P ×Kt—would do his best to defend the inferior position and follow the ethics of defence. If he then lost, he might have spoken in the words of a famous loser: "All is lost but honour."

The move P—QR4 which loses quickly is contrary to the teachings of Steinitz. The move is aggressive, although Black obviously has an inferior force in action. It leaves the QKtP almost helpless, it coerces the White Queen to increase its effect, it squanders the scanty means of defence.

Golmayo



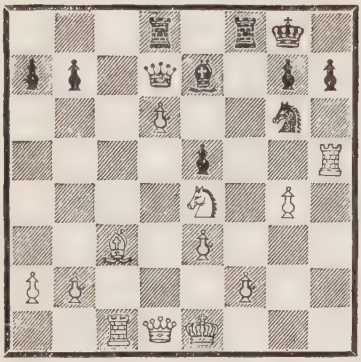
White, Steinitz, to play

The White King is exposed, but White has a Pawn plus. What is the strategy of White? To strengthen the worst weaknesses, QB2 and KKt2 and the blockade of the QP, the function of which is to protect the valuable KP. Unquestionably, therefore, the defensive move is here indicated 1. Kt—K.

Black, aspiring to prevent the advance of the QP, played 1. Kt—QKt5. If now 2. P—Q3, Kt× BP; Steinitz replied 2. P —QR3, KR—K; 3. P× Kt, Kt×P; and had now the saving Check 4. Q—

B5 and won the game handsomely.

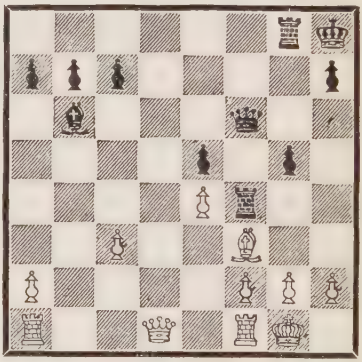
Tschigorin



White, Steinitz, to play

In the second game of his first match with Steinitz, Tschigorin in the above position could have played 1. Kt—R5. According to the opinion of the spectators, he ought then to have won. But Tschigorin has the worst of the game; their opinion was in contradiction to the theory of Steinitz and based on insufficient analysis. They had considered only the variation 1. P×B, whereupon 2. Kt—Kt7 ch would have actually won, since 2. K—K2 is bad because of Q×P ch and 2. K—B on account of Kt×P ch. They also perceived Black's threat 2. Kt—B6 ch. But Steinitz would have had an excellent defence by 1. K—B, depriving the Knight of the square Kt7. Against 2. Q—Kt4 ch White would reply simply Q—K2 and against 2. Kt—B6, P×B, in each case with an easy win for White. Tschigorin, surely, saw this combination and selected another move, though with no better result in the end.

Gavilan and Steinitz



White, Ponce and Tschigorin, to play

Black threatens 1. P—Kt5, B—K2; 2. P—Kt6, RP×P; 3. R×P winning immediately.

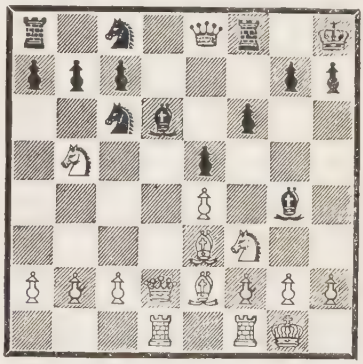
The right defence was 1. K—R, which does away with the greatest weakness. Steinitz comments

thereon as follows. 1. P—Kt5; 2. B—K2, B×P; and now the important 3. P—Kt3. True, Black then can make a decisive attack with 3. Q—KR3 but White would not reply with the disastrous P×R nor with the purely defensive Q—Q3. He had then the counter-attack Q—Q5 against K5 that produces a Draw.

White played 1. P—KR3. It was a plain invitation to 1. P—Kt5 of which Black promptly availed himself. For after 2. B×P the sequence is 2. R(Kt)×B; 3. P×R, R×P and annihilation. Therefore, 2. P×P, P—KR4! This makes an inactive piece most active. Manifestly because of R×B White must not open the Kt line. White continued 3. P—Kt5, R×P; 4. K—R2, R—R5 ch; 5. K—Kt, Q—B5; 6. R—K, R×P ch and Mates in two moves.

The move chosen by White 1. P—KR3 was at once to be suspected because the RP has the function of guarding the R square as a retreat for the King. To let the opponent inveigle such a Pawn into a fight was bad policy. The general rule of Steinitz is here confirmed, and one may unhesitatingly say that it has few exceptions, namely, where particular circumstances motivate other tactics, whereas the rule under the condition of *ceteris paribus* is always valid.

Black, Steinitz, to play



Tschigorin

It is Steinitz's fourteenth move of the third game of his match against Tschigorin. Steinitz is pressed hard, since his adversary has the only open line and the KB cannot escape being exchanged against the Knight — disadvantages that are not compensated for. Will he play P—QR3? But that would be

a concession. It would forever weaken the square QKt3 a little. This concession does not appear necessary to Steinitz, though not to make it requires a laborious manœuvre of defence against the advanced White Knight. No — Steinitz thinks — rather suffer the assault; at the very last the White QKt, though threatening, is also exposed.

1. Kt—Q ———

in order to deploy its activity on the central square K3. True, the Knight is there not quite stable.

1. ——— P—B4

But now 2. P—QR3 is unavoidable? No, Black can still do without that move.

2. Kt—K3 P—KR3

Invitation to exchange the Bishop. If it is not accepted, the Knight on K3 will be still more exposed. But the Bishops are here, so many lines being open, strong and mobile. The Knight on K3 is not afraid. It may fight

3. B—R4 P—B5

Since Bishop or Knight must guard QBP, the White Pawn is safe.

4. B—K2 Q—Q5

The QKtP and the Knight on K3 are assailed and the same Knight has to protect QB2. Many a player would now lose his presence of mind.

5. Q—B3 ———

The position is still maintained.

5. ——— B—B4

Again the Knight is threatened which, however, must not recede. And the way out of the difficulties by 6. Q×Q is blocked, on account of the sequence 6. P×Q; 7. Kt×P, Kt×P; 8. R—QKt, B×Kt; 9. B×B, Kt—K6 winning. Is 6. B—B2 satisfactory? White replies 6. Q×Q; 7. P×Q, B×Kt; 8. P×Kt, B×B; 9. R×B, R—Q7 and wins at least a Pawn. — Steinitz ponders. What now? Are my principles here at fault? Let me see once more. The points K3,

QB3, QKt4 are decisive. Ah, the salvation! No, my principles are not erroneous.

6. B—K ———

It is apparent that the Knight on K3 is no more in danger than the White Knight on Kt5. Still the phalanx of the Black Pawns is in perfect order and the furor of White's attack has passed its climax.

6. ——— P—QR4

Fatigued by the hard resistance encountered, White makes an error. He should play for safety 6. P—QKt4.

7. Kt×P? ———

But Steinitz also is fatigued and perhaps too certain of victory. The correct move was 7. P—QR3, now entirely justified since White had weakened his Queen's side by his attack. Since the White Knight must not recede — otherwise the QBP will fall—exchanges were forced 7. Q×Q; 8. B×Q, B×Kt; 9. P×Kt, P×P; 10. B×P, and Black would have got out of this scrimmage with advantage. Tschigorin profited from the mistake of Steinitz by 7. Q×Q; 8. B×Q, Kt×P to the extent of winning the exchange as above shown. Steinitz defended the lost position until the sixtieth move and then surrendered.

The Declining Years of Steinitz

The demonstration and evaluation of the above principles was a task that gave Steinitz enough to do during a long life rich in labour. To announce an established principle, as a historian does, is a simple thing, but to discover a new principle, to give it a structure and to make it heard and felt by unresponsive contemporaries requires a diligent and virile man. Besides, the first discoverer of a great thought is more intimate with it than any one of his adherents and pupils. The pupil learns only what can be said and written, the discoverer has felt the life of the thought in his blood; the one possesses the thought in his intellect by means of abstract concepts, the other one has the thought

in his sentiment and in his instincts by means of concrete occurrences.

That Steinitz at the age of fifty-nine years was defeated by me and later also by others is due to no defect of his theory. His theory is and forever remains the classical expression of the idea of Chess. But in his play over the board no man rises beyond the height attained by his own time. In the creative years of a man's youth he will try hard to rise to the pinnacle; as soon as he has arrived there, he will repose, for the Future, which calls the discoverer, has no interest in the passing glories to be won in over-the-board play. A very old and profound wisdom proclaims that Nature does nothing in vain. The ethics of Hammurabi are still alive, the philosophy of Plato still exerts an influence — the battles of Hammurabi, the cares and deeds of Plato are forgotten. The practice of Life is of account for one generation only. Had Nature endowed Plato with the talent for practical matters, say agriculture or politics of Athens, the philosopher in him would have been a loser to just that extent. And so it was with Steinitz. His talent for over-the-board play was not considerable. Blackburne and Zukertort in that respect were easily superior to him although he beat them decisively because he was a profound thinker and his adversaries were not.

When Chess-masters arose who were trained for systematic thinking, who therefore understood at least the abstract portions of Steinitz's theory and who besides had natural talent for over-the-board play, Steinitz was confronted with a task that in his old age he could not perform. Had Steinitz lived in our period of improved Chess technique he would have played better Chess than he did and fought also today with honour. For he had all the qualities of a great fighter: force, discernment, conscientiousness, undaunted courage. But his claim on posterity is that he was a great discoverer.

Criticism of and Additions to Steinitz's Theory

I come to the gaps which Steinitz has left in his theory. The problem to be solved was never, or, at any rate, demonstrated to him too late; thus he did not become aware of it.

Steinitz, after his advice to both the aggressive and the defensive party, does not speak of the strategy that a player should follow who feels that he is neither the attacker nor the defender. What plan has the player to follow in a balanced position? Of course, none with the immediate intention of winning, none which embodies the fear of losing, none that would not develop the pieces—these answers to the query may be anticipated, but they are not decisive. I should say that besides all of the above he must play—and this is the essential point—to maintain the *co-operation* of his pieces.

In Steinitz's writings the concept of co-operation is not made clear. There was a reason for this. Firstly, because in the games of his contemporaries he hardly ever saw a balanced position; secondly, because the grand simplicity of his theory would have been impaired by this extension in his fundamental concepts. His very basis, the principle of accumulation of advantages, would have required a broadening. Let us consider this question attentively; it is of importance to the position-player who has to prepare for attacks and defences long before they become actual.

The idea of accumulation of small advantages is based on the comparison of an advantage to a body possessing weight. If you accumulate small weights, their mass grows insistently and the sum total may finally be large. For instance, two or more weights make a certain sum; if you replace that sum total of weights by a single weight equal to it in mass, the value of the sum remains the same.

But evidently it is not quite so in Chess. For instance, two Pawns have a very different value ac-

cording to their mutual position—this is even one of the basic considerations of Steinitz — one could *not* substitute for one of the Pawns another equal in value to it and leave the value of the figure of two Pawns unchanged. This value, at least, cannot be compared to a sum of weights.

The simplification effected by Steinitz is ingenious and very practical, but this must not blind us to the fact that it is a short cut to truth which does not quite lead up to truth. It is a shot that hits near the centre but not the bull's-eye.

The alternative to the conception of weight is the conception of a co-operation—say, a *social* value; say value as family. Thus, two or more advantages will form a society, they will have an interaction.

Hence there is co-operation, interaction between any two Chess values, and *this interaction has a certain typical character* which always manifests itself whenever the two values come to co-operate. That must be so, or co-operation would not be subject to reason and Chess would be a game of chance.

This character of co-operation, in positions of attack, is to strengthen each other; in positions of defence, to protect each other; in positions of balance, to *complete* each other. Let us, as an instance, consider two Pawns. For the attack they are better torn asunder so that the two of them may attack the same point, thus doubling their aggressive action. They *complete* each other best in the phalanx, each Pawn guarding the square where a hostile piece would block the other Pawn; in this position their co-operation is at its climax. In defence they are driven into a position where one of them protects the other one—one of them sacrifices itself to save the other one and for the common good, provided, of course, the enemy has taken pains to enforce such a sacrifice. That Pawn will be saved that is first attacked, unless there should happen to be a tangible difference in the value of the two Pawns.

It is not very different with pieces.

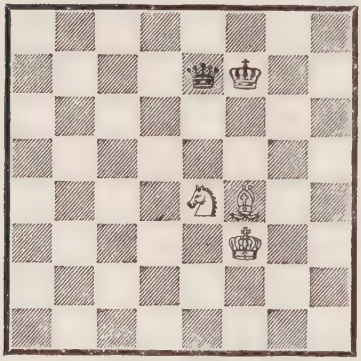
Two Bishops always complete each other, their action never doubles nor obstructs each other. Their co-operative value is perceptible to such a degree that two Bishops are commonly preferred to two Knights or to Bishop and Knight. Two Knights which stand alongside of each other or are in other ways posted so that they divide their effectiveness equally on a multitude of important points, complete each other better than two Knights protecting each other; the latter attitude is one of defence enforced by perils threatening either of them. A Bishop and a Pawn complete each other when the Pawn is not of the same colour as the Bishop; they take up a position of defence when Pawn and Bishop protect each other, and of offence when Bishop and Pawn attack the same object. And thus the idea originally exhibited in the phalanx recurs in a multitude of ways which it would seem almost impossible to enumerate in detail.

Of course, one may be forced to give up the position of strongest co-operation, for instance, because one follows a plan of attack requiring doubling of effects on certain important points. According to the ideas of Steinitz, one should make concessions in such emergencies; but again according to the same principle, one should be parsimonious with such concessions. The stronger co-operation in the above sense is always a position of greater mobility than the weaker co-operation would allow. Or, to use another term, say flexibility, or adaptability or elasticity. The main idea of this co-operation is to increase the range of possible plans to follow without specifying too early which road you would prefer to travel. By co-operation you aim to keep the position plastic, alive; by lack of co-operation you take the life out of your position, and to infuse it with new life you will need outside aid.

Examples of Co-operation

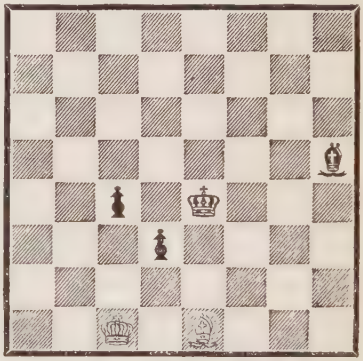
As with all examples concerning values, the examples here are restricted to the material in question. In practice the positions are very much more complex; the rules discussed here are there valid under the condition of the *ceteris paribus.* This is as it should be. It is the function of the idea of value and of the concept of *ceteris paribus* to explain the complex by the simple.

Black to play

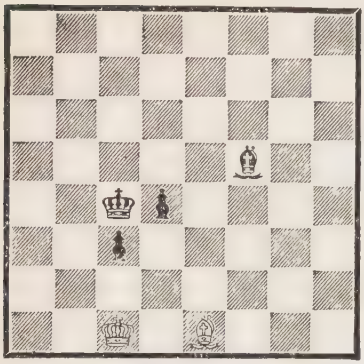


Knight and Bishop do not complete each other here, they double their effectiveness unnecessarily. The Knight belongs on Kt3 so as to form with the Bishop a phalanx, to keep out the Black King. At present, White is in peril. 1. Q—Kt2, K—K3; 2. Q—B3, Kt—Kt3; 3. Q—KKt7. The White King has been somewhat separated from his pieces; the Black King may approach and get White into difficulties.

Black to play



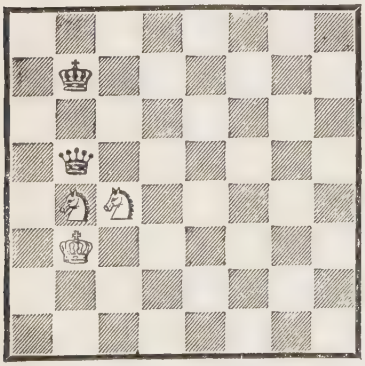
Black cannot win, since he is unable to advance any one of his Pawns. For instance, 1. K—Q5, K—Kt2; 2. K—K6, K—B; 3. K—K5, B—R5; 4. K—Q4, K—Kt2; 5. K—B4, K—R3. The Bishop on KR4 is wholly inactive, the Pawns have deprived it of all useful work. The Bishop is dead, the position rigid.



White to play

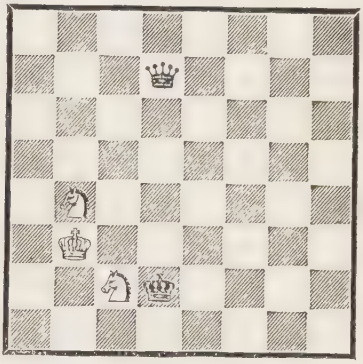
What difference between this and the preceding position! The Black Bishop and Pawns complete each other, they work in harmony. Black wins with ease. Say 1. K—Q, B—Kt5 ch; 2. K—B, P—Q6. White loses by *Zugzwang.*

Black to play



White prevents the approach of the Black King and therefore Draws.

Black to play



The Knights are in difficulties. Black drives the White King away and Stalemates it, then one of the Knights must move and both are lost, viz., 1. Q—KB2 ch, K—Kt2; 2. Q—B5, K—R3; 3. K—B6, K—R5; 4. Q—B4, and White faces the catastrophe.

The Principle of Justice

Not willing to increase the number of above examples beyond proportion, I now attempt to describe in words the principle upon which all cooperation hinges. But it is difficult to express Chess with words, because

the spoken language has sprung from a social intercourse which is devoted to tasks entirely different from the incidental tasks undertaken here. The language is pregnant with Life, and how should our poor little game, even in the smallest detail, bear comparison to infinite Life?

Yet, since we have to speak in words, our task must be accomplished as best we can. Leave this task undone? But it has value. You learn no art by anxiously restricting yourselves to it; you have to seek its associations, its connexions, also its logical connexions and its analogies with the rest of things. Otherwise, you will learn no more than the craft, the technique of your art and never attain to a full comprehension or easy mastery of it.

If one thinks of the co-operation of Chess pieces one is led to think, by analogy, of social co-operation: friendship, a life of many in unison, enmity, contest of antagonistic parties. A Chess piece is supported by some comrades, it antagonizes some enemies, and thus it has tasks and functions to fulfill. How shall the Chess-player determine the functions of his various pieces and to what extent shall he support them?

The reply of the Chess-master is, that the pieces ought to be supported according to their usefulness, according to their *value*. Well understood, this value changes according to the degree of activity exhibited by the piece. If a piece has succeeded in drawing upon itself a great deal of the enemy's action, it has gained just that much in value, in importance, in utility, and so far it deserves more support than its average value would justify—at least the support which threatens a counter-attack. On the other hand, if a piece is not sufficiently active, it has to be given a chance to do its share of the work, whether to relieve other pieces or to undertake new tasks. Certainly, the master will not supply it with work already done; it has to complete the work of others; by no means double it. For this labour which the piece is

required to do to benefit the common cause, that piece enjoys safety and support, and the more valuable piece, white being given the greater task, has to be safeguarded more than the less valuable one.

What does this practical rule of the Chessmaster, who measures thereby the work to be done by his Queen and Rooks and minor officers and Pawns and even that of the King, signify in the infinite game of social intercourse? Surely a social principle. But whereas the game of Chess is rather well understood by half a dozen masters and fairly comprehended by a few dozen lesser masters and—say—a thousand friends of the game, our social intercourse is, alas! not conducted by masters, not even by near-masters, not even by any comparable in skill and insight to those thousand amateurs. Let us not be conceited about our statesmanship. Is it necessary to whisper that our life is directed by mediocre people, with the exception of a few men of talent and very rare men of genius? But no, we are not so ill-advised, as has been stated frankly by many good men. Unfortunately, the men who lead us, though not egotistical, are not uninterested. The attitude of a man of science, guided by his passion for truth and knowledge, is beyond them. Some particular interests, party or national interests at the very least, which certainly are not the clean-cut interests of humanity or of the Future, have a share in determining our politicians and our politics. That will change, since everything in the long run changes for the better. In the meanwhile, a word is needed to distinguish the peculiar attitude of the Chessmaster who, in dealing with his pieces of wood, is not led astray by any outside interests. The word I refer to is, alas! soiled by our history, and its significance is thereby covered up as is the sparkle of a diamond that has fallen into the dust. With this reservation let us use the word *justice*.

Principle of justice! Thou art a power effec-

tive in history in spite of all that has been done to thee by the army of liars, that want to hurt thee, yet have to play the hypocrite, for the people instinctively love thee. Hypocrisy is tribute paid to thee by thy enemies. It is a tacit admission that the true statesman would at all risks uphold thee.

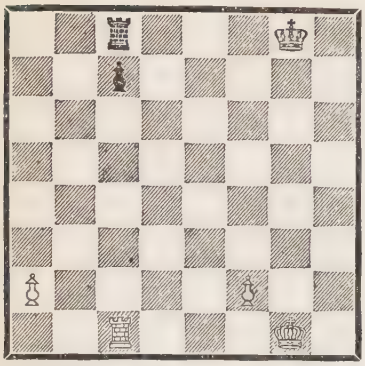
On the Chess-board lie and hypocrisy do not survive long. The creative combination lays bare the presumption of a lie; the merciless fact, culminating in a Checkmate, contradicts the hypocrite. Our little Chess is one of the recesses, where this principle of justice has occasionally had to hide to gain sustenance and a respite, after the army of mediocrities had driven it from the market-place. And many a man, struck by injustice as, say, Socrates and Shakespeare were struck, has found justice realized on the Chess-board and has thereby recovered his courage and his vitality to continue to play the game of Life anew cheerfully. Later generations, not so narrow-minded as ours, will recognize and appreciate this merit of our noble game.

But let us return to our task. Though we have to look at it occasionally from a wide perspective, we must not lose sight of it. Principles have to extend from the heaven of ideals to the soil of our daily work.

Examples

Since the more valuable piece has to enjoy the greater safety, the less valuable pieces must advance and draw the attack upon themselves; of course, not advance to be mere spectators. A good instance is Rook and Passed Pawn; the Pawn in front, the Rook, supporting it at its back. The Passed Pawn thus forces the opponent to pay attention to it. A weak Pawn, however, must be protected by the Castle sideways so as to leave the Castle free for counter-attack. The Rook would rather abandon the Pawn than the chance to attack.

The strongest force is in the QRP, because the hostile King is too far



White to play and win

away. Much weaker is the QBP which the White King can stop at his convenience. Hence 1. P—QR4, R—R; 2. R—R, R—R4. The Pawn would advance further, unless stopped at once. 3. K—B, K—B2; 4. K—K2, K—K3; 5. K—Q3, K—Q4; 6. K—B3, K—B4. Now the KBP has to speak 7. P—KB4, K—Kt3; 8. K—Q4, R—KB4; 9. K—K4, R—B; 10. P—R5 ch, K—R3; 11. P—B5. The co-operation of King and Pawn *versus* Rook is perfect here. White wins quite easily.

Another example of great frequency is Knight and Pawn. A very bad co-operation is Knight in front of the Pawn which makes the Pawn immobile and is of no help to the Knight. The Knight behind the Pawn is aggressive, since the effectiveness of the Pawn is doubled: the Pawn guarding the Knight is defensive, the Knight guarding the Pawn is still more so, the Knight obliquely one square behind the Pawn is the position of the phalanx as well as two squares sideways from the Pawn. In the latter position the Pawn protects the Knight from the attack of its worst enemy, the hostile Pawn. The farther away the Knight from the Pawn, the less co-operation.

Generalizing the latter consideration, we may state that a Knight gains in value, when the points of importance are near each other; if these points of importance, for instance, those which a Passed Pawn has to traverse, are distant from each other, the Knight has lesser co-operative value. The presence of obstructions, on the other hand, decreases its value not at all while it impairs the usefulness of Bishop, Rook and Queen.

The co-operation of King and Pawn is impor-

tant, since a Pawn is nearly always in the company of the King. For defence the King stands best exactly behind the Pawn, which thus protects the King against attacks of Queen, Rook and Knight. If the King accompanies a Passed Pawn it stands best obliquely in front of the Pawn. To stand obliquely behind the Pawn indicates that the King is flying to seek safety elsewhere.

These considerations, of course, could be multiplied, but no multiplication of them would exhaust them. They are directions for arriving at evaluations of co-operative values, they show a certain method at work; the results will not be given completely, which would be both impossible and undesirable.

My Pupils

I want to breed pupils who can think and exercise just criticism. I will not teach them mere concepts, mere generalities, but will give them a lasting good that can grow and bloom, that is alive, that has vitality. They must be ready and willing to put their valuations on trial, again and again, diligently and cheerfully, from a sheer joy of the law and from veneration of the fact. The fact and the law—woman and man—the fact refuses, gives way, refuses, is infinite; the law wants finiteness, must want it, never attains it. Thus in the world. Nearly thus on the Chess-board.

Antagonism of Pieces

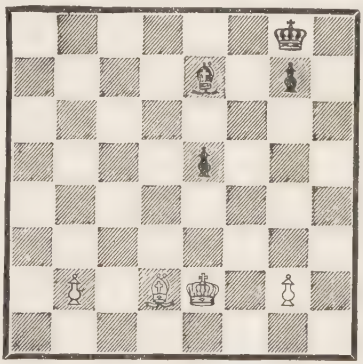
As the value of several pieces is not found equal to the sum of the values of the pieces taken separately, since a value of co-operation has also to be considered, just so antagonistic pieces, that compensate each other in value, leave still a surplus on the one side or the other according to the circumstances of their antagonism. This moment is always to be considered, wherever the antagonism of two pieces persists, no matter to what extent these pieces may differ in absolute value.

The fundamental principle by which to judge of this moment of antagon-

ism is again the principle of justice, coupled, of course, with the reservation implied in the *ceteris paribus.*

Consider the very frequent case of piece against Pawn. Obviously, the principle of justice requires that the piece be the aggressor. It should drive the Pawn into blockade or capture it. In the blockade a stationary state is arrived at, where the Pawn is helpless but for aid rendered it. If the reserve force of the opponent at any moment attains superiority against the square where the Pawn is blocked, the Pawn falls a prey. If aid comes in superiority, the blocking piece is driven off. (Compare the investigations of Niemzowitch, *Die Blockade.*) If the stationary state is not brought about, the antagonism of piece *versus* Pawn has not been permitted to run its logical course, for instance, by aid arriving to support the Pawn or by an urgent need that calls the piece away.

Another very frequent instance is the contest of Bishop *versus* a Bishop of the same colour, of Rook *versus* Rook, of Queen *versus* Queen. These pieces will aim at performing important tasks, will collide in these aims and assail each other. This direct attack is the critical point. If either player can assail the other and force an exchange, the pieces are exactly balanced, otherwise not. That player has the advantage who can assail important points without his opponent's daring to offer an exchange.

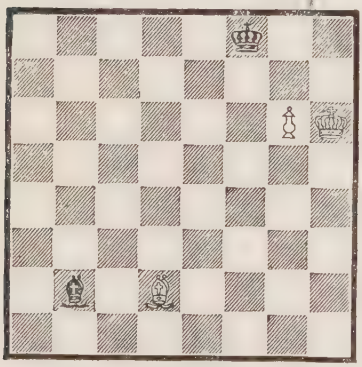


White to play and win

1. B—B3, B—Q3; 2. K—K3, K—B2; 3. K—K4, K—K3; 4. P—QKt4, B—B2, to keep the QKtP off Kt3. 5. P—Kt5. But Black runs short of moves. 5. K—B3; 6. P—Kt4, K—K3; 7. P—Kt5,

P—Kt3; 8. B—Kt2, Black is in *Zugzwang*. If 8. B—Q; 9. B×P, B×P; 10. P—Kt6 and the Pawn Queens. White has the advantages, firstly, that Black cannot propose an exchange; secondly, of being able to block the KP, which suffice to force a win.

The same antagonism is illustrated by the following example:



White to play and win

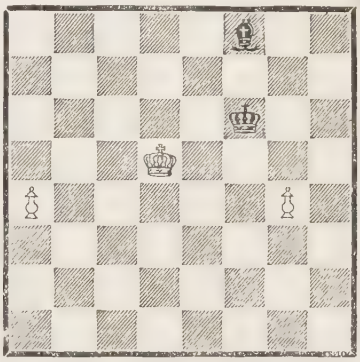
The important points are obviously KKt7 and KKt8 which have to be gained so as to force the Pawn ahead. The Bishop will be forced off by the threat of exchange. Hence 1. K—R7, B—Q5; 2. B—R6 ch, K—K; 3. B—Kt7 ch, B—B4; 4. B—Kt2, B—B; 5. B—R3 and wins.

Distance

A defect in co-operation is often indicated by the great distance of the points which the pieces occupy — often, not always. To the very last the SPIRIT dominates, not exterior things. But, considering the simple geometry of the Chess-board and the laws of motion of the pieces, the distance is a first, though inexact, measure of the degree of co-operation of the pieces. Two pieces of the same party near each other almost always have functions that complete each other, an effectiveness intensifying each other. Two antagonistic pieces near each other nearly always are parties to a hot conflict. If, on the other hand, the distance of two pieces, for instance of two Knights, is very great, a co-operation or a conflict between them is possible only in the future, unless they co-operate or contend with each other indirectly, for instance, the one sacrificing itself so that the other one may gain time, or the one

making an attack so as to hamper the other one.

A few examples: The Bishop on QKt2 and the Rook on the KKt line co-operate on KKt7, provided that point is important. With them great distance is not necessarily an indication of anarchy. But even with them, co-operation is much closer, when they approach each other, for instance, if the Bishop is on K5 or B6, the Rook on Kt5 or Kt6. The means of defence for the opponent by obstruction, by flying with the attacked Pawn or piece, by counter-attack, have then so much less variety, the attack on other neighbouring points is also correspondingly stronger. If a Knight stood on QKt2, another on KKt3, their co-operation would extend only to the middle of the board, for instance, on Q3 and K4, and for many purposes they would have to approach each other. There is a great surprise for us in the co-operation of two distant Pawns, such as the QRP and KKtP. It is possible only indirectly by the effect of intervening pieces and even then very rare. Note our surprise in the following Ending:



White to play and win

1. P—R5 ———

White has now to pass only the square QR7 to win. The Bishop hurries to seize hold of it.

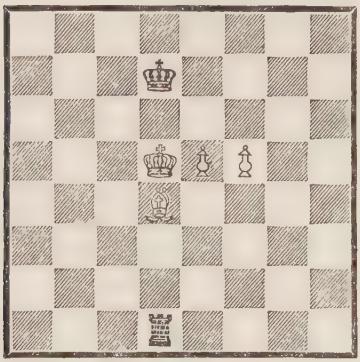
1. ——— B—R3
2. P—Kt5 ch ———

The constellation happens to be such that the KKtP can force the Bishop into obstructions.

2. ——— B×P
3. K—K4 B—R5
4. K—B3 and wins.

We are surprised, because ordinarily, as soon as one wing attacks, the other one is assailed and

has to be put into a state of defence. We are not at all surprised to see pieces near each other in undisturbed co-operation as in the following Ending:



Whether with or without the move White wins. The Rook cannot sacrifice itself for both of the Pawns. The White King will support the advance of the Pawns on White squares, the Bishop on Black squares. For instance, 1. P—K6 ch, K—K; 2. P—B6, R—KB8; 3. K—K4, to come to the support of the advance to KB7. 3. ———, K—B; 4. B—K5, K—K; 5. B—B4, K—B; 6. K—B5, K—K; 7. K—Kt5, R—Kt8 ch; 8. K—R6, R—KB8; 9, B—Kt5, R—K8; 10. K—Kt7 and wins.

The Value of Points

It is wholly in harmony with the theory of Steinitz that the computation of the value of co-operation takes stock of the value of the points: the weak points, the strong points, the important points, the less essential points. Particularly the weak and strong points are of account. The effect upon those is decisive; all else is of secondary importance.

Examples

White—Rubinstein
Black—Salwe

1.	P—Q4	P—Q4
2.	P—QB4	P—K3
3.	Kt—QB3	P—QB4
4.	P×P	P×P
5.	Kt—B3	Kt—B3
6.	P—KKt3	Kt—B3
7.	B—Kt2	———

Already this mode of developing the Bishop is determined by the weakness of Q5.

7.	———	P×P
8.	Kt×P	Q—Kt3
9.	Kt×Kt	P×Kt
10.	0—0	B—K2
11.	Kt—R4	———

White concentrates against QB5 and QB6.

11. ——— Q—Kt4
12. B—K3 0—0
13. R—QB B—KKt5

Black should rather strengthen QB3 by B—Q2.

14. P—B3 B—K3
15. B—B5 KR—K
16. R—KB2 Kt—Q2
17. B×B R×B
18. Q—Q4 KR—K
19. B—B KR—QB
20. P—K3 Q—Kt2
21. Kt—B5 Kt×Kt
22. R×Kt ———

Now B5 is gained, Pawn at B6 fixed; that Pawn therefore becomes the target.

22. ——— R—B2
23. R(B2)—B2 Q—Kt3
24. P—QKt4 ———

White threatens P—Kt5. Black has no time for 24. B—Q2. The sequence is 25. P—Kt5, QR—B; 26. Q—B3 and Black cannot liberate himself. Again, if 24. B—Q2; 25. P—Kt5, R(B2)—B; 26. P×P, B×P; 27. Q—B3.

24. ——— P—QR3
25. R—R5 QR—Kt
26. P—QR3 R—R2

Black cannot guard all of his weak spots.

27. R×BP Q×R
28. Q×R R—R
29. Q—B5 Q—Kt2
30. K—B2 ———

The intent is to guard his own weaknesses, particularly on the second and the third row.

30. ——— P—R4
31. B—K2 P—Kt3
32. Q—Q6 ———

The QB line is important because open.

32. ——— Q—B
33. R—B5 Q—Kt2
34. P—KR4 P—R4

A desperate attempt at a counter-attack.

35. R—B7 Q—Kt
36. P—Kt5 P—R5
37. P—Kt6 R—R4
38. P—Kt7 resigns.

This game illustrates how much greater weight the effect of the pieces on weaknesses has in comparison to their effect on other points.

White—Duras
Black—Rubinstein

1. P—K4 P—K4
2. Kt—KB3 Kt—QB3
3. B—Kt5 P—QR3
4. B—R4 Kt—B3
5. P—Q3 P—Q3
6. P—QB4 ———

This advance is testimony that White overrates his position. True, Black is prevented from P—Q4 but White has weakened his Q3 and Q4. Moreover, a move is spent, an opportunity for development is lost, a serious matter at such an early stage of the Opening.

6. ——— P—KKt3

Immediately aiming at Q5.

7. P—Q4	P×P
8. Kt×P	B—Q2
9. Kt×Kt	B×Kt
10. 0—0	B—Kt2
11. Kt—B3	0—0
12. P—B3	Kt—Q2
13. B—K3	Kt—K4
14. B—Kt3	P—Kt3

The White QBP obstructs the KB; hence, it is made immobile.

15. P—B4 Kt—Q2

The Knight has been driven back, but K4 is now the target.

16. B—Q4	Kt—B4
17. B×B	K×B
18. B—B2	P—QR4

Kt and RP co-operate well. The Kt is safe on an advanced and threatening post.

19. Q—Kt4 ———

White does not examine the weaknesses, or he would have played 19. Q—Q4 ch to exchange Queens. If he desired to avoid the Ending, 19. P—B5 was the move. The Black Knight has a fine post; it would therefore not matter to allow another on K5, and White would have been the gainer by opening the KB file for his Castles.

19. ——— Kt×P

Black will dominate the KB line though he must thereby rid White of a weak spot.

20. Kt×Kt	P—B4
21. Q—B3	P×Kt
22. B×P	B×B
23. Q×B	Q—B3

In Rubinstein's play the aim against the weaknesses is very apparent. As the weaknesses vary, he varies his plans accordingly.

24. R—B2	QR—K
25. Q—Q5	Q—B4

Black gains the open

line to dominate it a long time.

26. QR—Q R—K5
27. P—KKt3 KR—K
28. K—Kt2 P—KR4

QB5 and KB5 are targets, Q5 and K5 are weak points for White, the Black KRP wants to advance further.

29. P—Kt3 R—K6

Preparation for P—QR5 which rends the White Pawns.

30. R—Q4 K—B3

In order to have the King handy for entering the White camp.

31. P—KR3? ———

Again White does not consider the situation of his weaknesses. His points of defence are the Rooks Pawns; to guard them well he should retreat R(Q4)—Q2. Against 31. Q—Kt5 he had then R—B3, and in any case, though at a disadvantage, he would have made a better fight.

31. ——— P—KR5
32. Q×Q ch P×Q
33. P×P R—Kt ch
34. K—B ———

The KRP is indefensible.

34. ——— R×P
35. K—K2 R—K ch
36. K—Q2 R×P

and Black won by material superiority.

Again it is manifest that Rubinstein's play, by being mainly directed against the weaknesses of the opponent, attains to a high degree of force.

Attack and Defence in Balanced Positions

Balanced positions are not without means of attack or defence, only, in contradistinction to unbalanced position, the defence has to make no greater concessions than counter-attack can regain. In balanced positions, therefore, defence and counter-attack are so adjusted that with best play on either side the balance is again established. Attacks may be ferocious, defences subtle, combinations deep also in balanced positions, though at the end, when comparative tranquillity reigns, neither side can claim to have achieved an advantage.

An attack in a balanced position bears some likeness to a thunderstorm. The clouds hovering over a peaceful landscape carry here positive, there negative electricity, and suddenly, after they have approached each other sufficiently, there are discharges, from cloud to cloud or from cloud to earth. The landscape is frightened, a terrific turmoil is loose; after a little while the clouds break, the turmoil ceases, the sun shines again and the landscape laughs merrily like a child. So in a balanced position White has here an advantage, Black there, the tension grows until the weapons clash, and there is the drama of action. That lasts a while, the master is frightened, since the slightest mistake may seal his doom; he fights courageously, he does his duty; then suddenly the disadvantages on either side have disappeared, the position has rid itself of its tension and, the moves becoming of slight menace, the master breathes easily and is glad to have been equal to his task.

The direction of attack and defence is circumscribed by the rules of Steinitz also in balanced positions. The events may not have quite the force, the action not quite the tension as in positions where one side has the superiority and has to bring it to bear against the efforts of a well-conducted defence eager to assume counter-attack. For all that, the connoisseur, observing how the master keeps the finely drawn line of balance enjoys the situation profoundly. He who does not comprehend the language of the moves that maintain the balance is unable to read the signs that predict the great revolutions; he who knows that language understands also the logic by which events are brought about.

The task of following the principles of Steinitz in balanced position is not easy one. In a position where I hold the advantage, I do the hitting, my opponent may have to be patient and submissive and may have to lose in the end nevertheless. I am hammer, he anvil, and the gallery applauds. But

In positions of balance I am hammer here and anvil there; the gallery may not understand, but this is a harder test. Each move, where I obtain an advantage, is paid for by a disadvantage. This play of give and take is most appealing when the master gives material force to obtain positional advantage. He then makes a "sacrifice for position." Such positions show the character of the player. It takes courage to shoulder the responsibility of such momentous decisions. The master must then be the scales to weigh advantage and disadvantage; and he knows no certainty, for this is no combination, it is his judgment which decides for good and for evil. Then it is the command of ethics, to act according to your belief. That is not easy then. You think that you should embark on a venture hazardous but promising? You should. But you fear blindly, unreasonably, the unknown possibilities and the certainty of having to apply yourselves vigorously? You should act nevertheless. But you see a ruse, deeply hidden, which, you feel sure, your opponent will not see through and that would save you all the trouble? You see the weak spot of your deception, do not try the trick, keep your self-respect, keep your style clean.

One may err, but one must not deceive oneself. He who bravely follows his judgment may lose—certainly—but even his loss profits him, provided he seeks to discover the reasons for it; and he grows to be a master, an artist. But he who no longer ventures to follow himself, loses the quality of a fighter and approaches his fall.

Examples of Sacrifices for Position

White—La Bourdonnais
Black—Mac Donnell

1.	P—Q4	P—Q4
2.	P—QB4	P×P
3.	P—K4	P—K4
4.	P—Q5	P—KB4
5.	Kt—QB3	Kt—KB3
6.	B×P	B—QB4
7.	Kt—B3	Q—K2

Not 7. P×P; 8. Kt—Kt5. Now B×P ch is threatened.

8. B—KKt5 ———

A mistake. He should have Castled.

8. ——— B×P ch
9. K—B ———

Better to capture since he would regain the Pawn, viz., 9. K×B, Q—B4 ch; 10. K—K, Q×B; 11. Kt×P, Q—R3. Black has an advantage, White fighting chances, for instance, with 12. R—KB.

9. ——— B—Kt3
10. Q—K2 P—B5
11. R—Q B—Kt5
12. P—Q6 P×P
13. Kt—Q5 ———

In this situation Black has the choice of suffering the attack or of beating back every attempt to attack him by giving up his Queen. His judgment inclines towards the latter alternative and, being a brave man, he follows it. He probably saw several menaces such as 13. Q—Q; 14. Kt×P, P×Kt; 15. P—K5 or 13. Q—B; 14. Q—Kt5 ch and on the other hand weighed the chances after Kt×Kt. Thus he arrived at his decision. He did *not* make a combination, for he had not calculated the net of variations which was too involved. He judged and valued and acted on it.

13. ——— Kt×Kt
14. B×Q Kt—K6 ch

White might now have tried 15. Q×Kt followed by B×P, but his judgment, though perhaps at fault, advised him to see the attack through.

15. K—K K×B
16. Q—Q3 R—Q
17. R—Q2 Kt—B3
18. P—QKt3 ———

But here White errs. To develop his force he should offer a sacrifice by 18. R—B, so as to rid himself of the oppressive Knight on K6. If then 18. QR—B; 19. B—Kt3 or 18. B—R4; 19. R—B2. The Pawn move only weakens his position. La Bourdonnais had not recognized this clearly. The theory of Steinitz, explaining these points, was not evolved until fifty years later.

18. ——— B—QR4
19. P—QR3 QR—B

With sure instinct Mac Donnell aims at White's vulnerable spot. If now 20. P—Kt4, Black is mas-

ter of the QB line. The sequence is 20. Kt× QKtP; 21. P×Kt, B×P; 22. B—R2, B×Kt; 23. P ×B, R—B7.

20. R—KKt ———

In his dire need White fancies an attack on the seventh row which, however, has no force.

20. ——— P—QKt4
21. B×P B×Kt
22. P×B Kt—Q5
23. B—B4 Kt×P ch
24. K—B2 Kt×QR
25. R×P ch K—B3
26. R—B7 ch K—Kt3
27. R—QKt7 Kt(Q7)×B
28. P×Kt R×P

and Black won by superior numbers.

White—Pillsbury
Black—Em. Lasker

1. P—K4 P—K3
2. P—Q4 P—Q4
3. Kt—QB3 Kt—KB3
4. P—K5 Kt—Q2
5. P—B4 P—QB4
6. P×P Kt—QB3
7. P—QR3 Kt×P
8. P—QKt4 Kt—Q2

This receding is incomprehensible to me. Of course, 8. P—Q5 was indicated. If then 9. Kt—K2, P—Q6; 10. Kt—Kt3, Q—Q5 and Black has the initiative.

9. B—Q3 P—QR4

Proof of nervous impatience.

10. P—Kt5 QKt—Kt
11. Kt—B3 Kt—B4
12. B—K3 QKt—Q2
13. 0—0 P—KKt3

Black herewith perpetuates his weakness on the King's side, but he has only a choice of evils after having lost too much time.

14. Kt—K2 B—K2

Now B—Kt2 would have made the better fight.

15. Q—K Kt—Kt3
16. Kt—Q4 B—Q2
17. Q—B2 Kt(Kt3) —R5

Black plays to attack the QKtP and prevents P—QR4, but he should conceive less ambitious plans. Q—B2 would have been right.

18. R—QKt P—KR4

Otherwise White could open the KB line by P—Kt4 and P—B5.

19. P—Kt6! ———

This Pawn is a veritable wedge. It is sufficiently supported and opens the square QKt5 to the White officers.

19. ——— Kt×B
20. P×Kt B×P

Black wants to set White a task. The situation merits attention. Black has a Pawn plus, an immediate danger is not apparent. If White does not threaten, Black fortifies his position by B—Kt5. White must not wait, but where is Black's most vulnerable spot? The answer is evidently that the Black King is badly placed. But the way to it is sowed with impediments? So be it! To remove these impediments may cost much but, according to Pillsbury's judgment, the high price is not too high. Therefore the sacrifices for position which now reveal Black's hidden weakness with most becoming justice.

21. P—B5 KtP×P
22. Kt—B4 ———

menacing Q—Kt3—Kt7.

23. ———
24. R—R B—K2
25. R×Kt B×R

The Bishop is diverted from K6.

26. Kt(Q4) ×KP P×Kt
27. Kt×KP ———

Now Q×P is threatened in addition to other more obvious threats, for instance, 27. Q—B; 28. Q ×P, Q—B3 and now stronger than 29. R—B, which also would win 29. B—Kt5. Black played 27. B—Q2 and lost, as in such a position he ought to.

The Principle of Proportion

The principles of attack, defence and balance give directions for planning. They tell us when and how we should strive for a positive aim or resist changes or prepare ourselves for the coming crisis. That is a great deal, a very great deal. One may say that *he who has not Steinitz's theory in his grasp does not understand how to conceive sound plans, either on the Chess-board or elsewhere.*

Certainly, he will sometimes be able to hit upon a sound plan, not like the swallow that in midst of its flight catches its prey with ease, but like a poodle that clumsily jumps after a fly.

The theory as above presented does not, however, embrace all of the fundamental principles of a contest. To put them together with sufficient explanations so that they will be lucid is rather a formidable task. My first attempt was made in 1906 in my book *Struggle,* and another and more successful one in my system of philosophy, *Das Begreifen der Welt* (*Comprehending the World*) 1913, *Die Philosophie des Unvollendbar* (*The Philosophy of the Unattainable*) 1918, both books hitherto only in a German edition. This philosophy — pardon, reader, this my conviction which is not entirely vain —this philosophy will some day be known and esteemed by man. The presages therefore are plain even now. But my philosophy is young, only fourteen years of age. My second work was written during the years of the World War, through which, as if by miracle, I lived in quiet, though starving. That book has therefore an age of only seven years. Philosophical systems can very well bear an age of a few thousand years; in the first century of their life they are small babies. One must not, therefore, wonder that man does not seem to know much of a theory of contest, and still less should one draw from this fact the conclusion that probably it is of little importance. What ripens soon, fades soon. To good and weighty theories public recognition comes late. *The theory of contest, divined by men like Machiavelli, Napoleon, Klausewitz, moulded by Steinitz in accurate detail for the Chess-board, longingly desired by some philosophers, established by myself in universal validity, therefore philosophically, will some day regulate the life of man.* I do not in the least hesitate to say so. The theory of contest is the only theory that is pragmatic. It, therefore, joins the virtues of a theory: definition and finiteness; to the

virtues of historical things: reality and infinity.

In order to round off the theory of Steinitz as above outlined, I should like to mention one more principle. Steinitz has felt it but not formulated it. It is, that the aim of an attack must stand in *proportion* to the advantage upon which the plan for the attack is based. The attack wants to change the basic advantage which is fluent and unstable into a permanent advantage. The principle of proportion tells us that to the greater basic advantage should correspond the more ambitious plan. In the same way, of course, the defender should apportion his concession.

The game of Chess has not been designed to serve as paradigm for very subtle questions and it happens not to express the above principle as well as it might. So far as the end of the game is concerned, it knows only three values: win, loss, Draw, and this number is insufficient to allow of an accurate estimate to be made of the advantages leading up to the issues. Other games, which have a larger variety of results, for instance, Whist or still better, the Japanese game of Go, have also a varied scale of values. And Life with its infinity of values gives, of course, a much neater idea of proportion than any game. For all that, Chess is not entirely devoid of instances in which the principle of proportion may be demonstrated in a clear light.

A well-known example is that of "playing to win" which Dr. Tarrasch pointedly has renamed "playing to lose." That always happens when the player overrates his advantage or for other reasons seek to derive from a minute advantage a great return such as a forced win.

Another example concerns the way in which conclusions are drawn from examples. You must not draw too general a conclusion from too few examples. Unfortunately, this error is made far and wide. In politics and in our social life rash judgments, out of all proportion to the scarcity of

facts to prove them, are passed most readily. To uphold a prejudice men will go to any lengths. This game would be laughable were it not so serious. In Chess fortunately we may laugh good humouredly at most of these attempts. Yet we have to do our duty and see to it that no lasting harm is done to the game. Hence, a few words on how inductive conclusions should be drawn in Chess.

A rule or law or stratagem pertaining to Chess does not come down from heaven but must have connexions and analogies in Life; it must therefore be *natural.* For instance, the rules of development telling us to get the pieces out in the quickest manner compatible with safety reminds us of the setbacks that an inactive man suffers, and it appeals to us at once. After having discovered what presumably is such a rule, we must associate it with Chess as closely as possible. But not with purposely thought-out positions: with natural positions, which could, nay even assuredly would, crop up in well-contested games. If the rule applies under such conditions, we hold a rough diamond. Then we have to cut it, so as to bring out its lustre, by trying to change the rule a little this way and a little that way. If the rule can be twisted about and yet seems to apply, it is a bad sign. The right rule, right in wording and content, cannot be changed in the slightest manner without losing some of its point or application.

This method is not followed nowadays, either in the act of discovery or in that of criticism. The so-called "hyper-modern" school almost lives by *not* following it, but by erecting magnificent structures out of flimsy material. For all that, this school has its good points. It has quickened our imagination, it has taught us to suspect mechanical Chess, it has insisted on the high value of the central Pawns, it has warned against their premature advance. But these accomplishments were due to a most diligent research of highly gifted young men who during

the last dozen years have played many hard games —thousands of them, with passionate devotion. Nor are these rules new; but they had never been so tested before nor applied within a range so wide as they have by these youths. The purely logical gain of the hyper-modern school cannot be viewed with too much suspicion. Its inductions, generalizations, constructions, even its definitions are made with an insouciance that is enviable as a mood but unbusiness-like.

Examples of the Principle of Proportion

White—Te Kolste
Black—Torre

1.	P—K4	P—K3
2.	P—Q4	P—Q4
3.	Kt—QB3	Kt—KB3
4.	B—Kt5	B—Kt5
5.	Kt—K2	P×P
6.	P—QR3	B—K2
7.	B×Kt	P×B
8.	Kt×P	P—Kt3
9.	Kt(K2)–B3	B—Kt2
10.	Q—B3	———

Though Kt—B6 ch is threatened, the intent is not aggressive but merely the protection of the KKtP.

10.	———	P—QB3
11.	0—0—0	P—KB4
12.	Kt—Kt3	Kt—Q2
13.	B—B4	———

But here White begins to be aggressive and thereby he puts himself in the wrong, for his aim is not even remotely warranted by his advantage. Again he should strive to safeguard his KKtP by 13. Kt—R5; 14. R—KKt, to be followed possibly by 15. P—KR3 and P—KKt4 with some little pressure on the centre and the KRP proportionate to his advantage in mobility. As he plays White begins to slide, first very slowly; afterward, ever faster.

13.	———	Q—B2
14.	KR—K	Kt—B3
15.	Q—K2	0—0—0

Black has defended conscientiously. If White now continues 16. Kt×P, Q—B5 ch; 17. Kt—K3, R×P; 18. B—R6 he can still obtain an equality. But here is the parting of the ways:

16.	B×P ch	———

White fancies that he holds an advantage and

attempts to win. The punishment is immediate.

16.	———	P×B
17.	Q×P ch	R—Q2
18.	Kt×P	B—Q
19.	Kt—K4	Kt×Kt
20.	R×Kt	K—Kt
21.	P—KKt3	B—B
22.	Q—R6	R—B2
23.	Kt—K3	R×P

and White resigned after four more moves.

In the following game both opponents overrate their position and Reti is thereby caused to commit a downright blunder.

White—Reti
Black—Colle

1.	P—KKt3	P—Q4
2.	B—Kt2	P—QB3
3.	P—QB4	P×P
4.	Kt—QR3	B—K3
5.	Q—B2	P—KKt3
6.	Kt×P	B—Kt2
7.	Kt—B3	Kt—Q2
8.	0—0	Kt—Kt3
9.	Kt×Kt	P×Kt
10.	P—Q3	P—R3
11.	B—Q2	Q—B
12.	B—B3	Kt—B3

White has a fair position. He might now continue with R—K, safeguard P—QR3, contend for central points such as Q4; in brief, aim for small gains. But he now conceives the ambitious plan of gaining a decisive advantage on QKt6. He succeeds, but in justice his opponent obtains counter, action on the other wing.

13.	Kt—Q2	B—R6

True, this is careless. Why not 13. P—QKt4 to start with?

14.	Kt—B4	R—R3
15.	P—QR4	P—KR4
16.	Q—Q2	P—R5

But now Black wants to annihilate his opponent outright. With 16. B×B; 17. K×B the Queen was free, then 17. P—R5; 18. Q—K3, Q—Q, and Black has a favourable position.

17.	Q—K3	K—B
18.	Kt×P	R×Kt
19.	Q×R	P×P
20.	BP×P	B×B
21.	K×B	Q—R6 ch
22.	K—B2	Kt—Kt5 ch
23.	K—K	B×B ch
24.	P×B	Kt×P
25.	R—Kt	Q—K3

Impossible to find a safe retreat for the White King and therefore as long as the Queens stay on the board Black has a good fighting chance.

The normal, patient, suitable continuation for

White would have been 26. R—Kt2, Kt—B6 ch; 27. K—B2, Kt—K4; and perhaps 28. Q—Q4, R—R6 with a difficult game for either party. But White judges that he has a big advantage, looks for a winning combination and too easily persuades himself that he has discovered it.

26. Q—Q8 ch	K—Kt2
27. Q—Q4 ch	K—Kt
28. K—Q2??	———

At least Q—K4 should now have been played, although Q—Kt6 would have been a disagreeable retort.

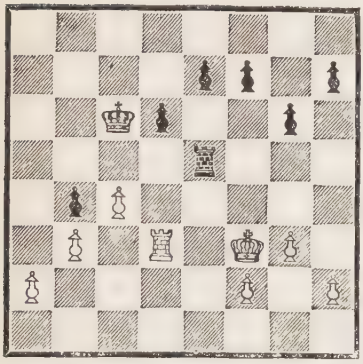
28. ———	Kt—B6 ch

White resigns, because the Black Castle comes down to its seventh row.

As an instance of the kind of induction above objected to, I cite some notes of Reti concerning the game he played against Te Kolste at Baden-Baden, 1925. Reti had Black. The game started. 1. P—K4, Kt—KB3; 2. P—K5, Kt—Q4; 3. Kt—QB3, Kt×Kt; 4. QP×Kt. In Kagan's *Neuesten Schachnachrichtene* Reti calls this move a "*Positionsfehler,*" a strategic error. That is at least debatable. But what he then says (page 333) runs contrary to all proportion. "The game shall only show how by the Chess technique which is endorsed nowadays a minute but clear positional disadvantage incurred in the Opening can be easily converted into a win." Into a win? No, this proportion is not the right one. Into initiative, into a promising game; such an assertion would have to be conceded, but no more, unless the opponent errs again. Reti's plan in the above game was to make use of White's doubled Pawn by getting the superiority of Pawns on the King's side. First rate! He succeeded in this too. But for all that he was very far from having a winning game. The combination by which he wanted to force the win leaves White with no disadvantage whatever. This combination refers to the following position:

Te Kolste here made the mistake of offering the exchange of Castles, which loses, because the White QRP is backwards

White to play



and Black gets a Passed Pawn, White none. Reti remarks, that the right move 1. P—QR3 would have lost equally, but his analysis contains an oversight. 1. P×P; 2. P—Kt4, P—R7; 3. R—R3, P—Q4. Reti makes White here play 4. P×P, whereupon the QKtP is untenable, but it was easy to see that 4. R—R6 ch, King moves; 5. R×P, P×P; 6. R—B2 would make White secure and eliminate all advantage. And this combination should be the culminating point of a strategy setting in with White's fourth move and bringing about an inexorable win! I admit that after 1. P—QR3, K—B4! 2. P—QR4 Black still exerts slight pressure; to say aught beyond that would be an exaggeration.

Wide-visioned strategical plans must not have so frail a basis. On a motif such as was indicated by Reti, one cannot build the plan of a whole well-contested game; it is too meagre, too thin, too puny for such an end. Reti's explanations, wherever they are concerned with an analysis which proceeds a few moves are correct and praiseworthy. As yet nobody has been able to do much more than that except to conceive plans as the game proceeded. The reader of Reti's remarks is led to think that an altogether new and profound strategy has recently arisen and is probably tempted to cast very deep strategical plans of the same order. He is in danger of losing his sound judgment, and neither he nor Chess is well served thereby.

An Enquiry into the Logical Origin and the Domain of Application of Steinitz's Theory

After having gone through these various ex-

amples and verifications one cannot help but admit that the rules of Steinitz are confirmed by well-played games. Are these rules then the result of an analysis Steinitz made of thousands of master games, an abbreviation for the course he found them to take? Or has, conversely, the mentality of Steinitz called these rules into being with the intent of reconciling his experience and his observation with them as far as possible? Did Steinitz start his investigation as an analyst or as a thinker, from the material of games or from his imagination which moulded principles? We need to be clear on this point.

To attack this problem it is sufficient to concentrate our attention upon any one of Steinitz's principles. Let us consider the simple proposition, that in a faultless game he wins who has continued to hold the advantage. Let us assert outright and bluntly, but briefly and clearly, that the superior force always wins. Can such an opinion be deduced from analysis or observation? Or is its origin elsewhere?

The experience that Chess-players gather every day is certainly very far from suggestive of such an opinion. The ordinary experience is rather that he who has a slight disadvantage plays more attentively, inventively and more boldly than his antagonist who either takes it easy or aspires after too much; thus a slight disadvantage is most frequently seen to convert itself into a good, solid advantage. A growing Chess-master, during his period of growth, would be hugely surprised if he were confronted by our assertion. He would not be interested in it. He would call it metaphysics, but not Chess. His experience is that he wins, when a happy thought strikes him, and that he is in bad disposition or has ill luck, when no such thought occurs to him. True, he has had experiences of superior force when a boy. In wrestling and boxing the superior force was brought home to him. But Chess would appear

to him as being of a different order of things. The mental power wins in Chess; that would be the firmest of his impressions.

But we reply that we speak of the force of the pieces, the force of their co-operation. He would probably be somewhat stunned by this suggestion and keep his peace. But he would be right in asking, whether such a thing as that really and truly exists. The fact is that there are disciplines where the word "force" is used, though no reality is meant thereby. In mathematical books one is likely to find a couple of mere numbers (a, b) called a force with a demonstration of Newton's parallelogram of forces attached thereto. Mathematically, the assertion will be true, though a couple of numbers is a logical thing and not a reality like muscular power. Is it, perhaps, no different in Chess?

Well, it is almost a miracle, but it is not so in Chess. As already shown, Steinitz did not grasp his conceptions out of empty space but formed them according to vivid impressions which suggested analogies, and he oftentimes put them on trial. He was very far from creating new concepts as mathematicians do who invent such ideas as prime number or ellipse or congruence and on them string their propositions. He thought as the poet thinks who searches for an expression that will pregnantly, describingly, feelingly picture his sentiments and impressions.

Thus understood, the proposition of Steinitz, it is apparent, far from stating an experience, rather is of the nature of a demand. He *postulates* his proposition, though in Life it is not fulfilled, in Chess not so very often, and even in the games of masters, if the truth be told, by no means always. Not that this postulate originated with Steinitz. Whole mankind has framed it, the poet who continually gives expression to it is only its mouthpiece. The small army of Helens vanquishes the enormous

number of the Persians; history repeats a thousandfold the victory of the smaller number; we explain that the superior morale and strategy had conferred this force upon the outnumbered army. Before we ever investigate we are resolved to uphold the proposition that the superior force wins, provided, of course, that every kind of force, physical, moral, mental, etc., is reckoned with. And nothing whatever will make us deviate from this resolve. This proposition, surely, does not originate with experience, but we strive with might and main to explain our experience, no matter how it turns out, in its terms. This feeling is the home of poetical justice, as of many fine things to which we aspire, but which Life often denies us. The same feeling, undoubtedly, dominated Steinitz when he maintained his proposition. What he searched for in long years was not the proposition, in which he believed from the start, but the interpretation that the proposition needed to comply with experience. And in this endeavour he met with full success.

His method was *fertile,* Chess lent itself to make it so; hence, his deed was ingenious, a memorial both for the investigator and his object. Hitherto, in all history, this method had remained sterile, of value, no doubt, to the historian who looks back upon events, but of no use to the statesman who wants to predict them. Hitherto, we knew only *after* the deed how the higher morality or culture or will-power or strategy had to be valued, and the use of such knowledge is small. In Chess we know in advance. Steinitz has shown the way. The discipline of Steinitz demands from us an accurate valuation. The game of Chess itself is severe in this respect and would immediately depose the master who would be unable or unwilling to satisfy that postulate.

There is another point in which the theory of Steinitz is ahead of any theory at present in use for pragmatic ends. It is based on the assumption of faultless play, and this

assumption can be realized in Chess at least to a high degree of approximation, and the theory can thus be subjected to severe tests. But how could we in pragmatic affairs hope at present to verify such an assumption? In Life we are all duffers. Error and mistake are our daily bread. In Chess we can test the players and do so test them and have a pretty accurate idea of their strength. If we should attempt to introduce in business or statesmanship or engineering or science any such accuracy of measurement, not only would we have a difficult problem to solve, but there would be bloodshed. And the efficient people would in all likelihood be persecuted and think twice before they made evident their superiority.

An illustration of the process in Chess will illuminate what has been said. After a master has made a sacrifice he has won. Has the inferior number by some kind of witchery beaten the superior one? Many think so. They opine that the genius of the master was the charm. The investigator who proceeds methodically denies that; he asserts that also in this case the superior force has been victorious, the mentality of the players remaining out of the reckoning. Now the critic enters and demands a precise demonstration. "Here in the Opening," the critic says to the investigator. "A Pawn was sacrificed and afterwards the game was won. According to your view the sacrifice was compensated for by position. But please weigh the compensation, for in Chess words are air; in our game the analysis, conducted to the point where the final result can be clearly gauged, is admitted as the only proof." Thereupon the investigator examines the records of many positions and replies: "All right, I will specify that compensation. Three to four moves advance in development suffice to compensate for the loss of an important Pawn. This rule can be put on trial by reviewing a hundred games of masters and has been confirmed." As in this instance, the investi-

gator of Chess has always to proceed. Wherever in Chess apparently the weaker force is victorious, a compensation can be detected, and *this compensation can be accurately circumscribed in terms of a general rule.* In other domains of human activity we have as yet no such method. Perhaps the future will some day bring about a change for the better.

The above statements are valid for the contests of masters. Games, starting from the initial position where slight mistakes, if any, are made, run such a course. Artificial positions, composed, constructed, thought out by a man sitting in his studio, are necessarily exempt from the above rules and valuations. One must bear in mind this contrast or else one will be unable to comprehend the real meaning of Steinitz's theory. The contrast is the same as that between theory and practice, between logic and metaphysics, between thought and reality, between human wit and nature. The contest of masters produces situations different from the constructions of him who wants to make a combination by spinning the thread of his own thoughts. For the latter activity, which is not a duel between unyielding antagonists, the teachings of Steinitz do not apply.

It is easy to invent positions so peculiar, so strange, involved, artificial, I should say crazy, that one would be unwilling, yea unable, to apply to them the theory of Steinitz. That theory is not meant for them. *For any position which can be brought about by the play of masters the theory holds good, not for the unnatural products of a wilful brain.* If an unnatural position is examined with a view of determining how it could have come about by play from previous positions, one readily sees that there is something akin to insanity in it. Such a situation cannot be produced by the play of reasonable minds. As an example to test the theory, it thereby ceases to have any weight. In a position that has a history arising out of a contest,

the method of Steinitz is always practicable and in this sense the superior force always wins at Chess.

But here I must stop a moment, for I have been guilty of an exaggeration. The theory of Steinitz is always valid when intelligently applied to contests occurring in Life, in reality. In this sense I maintain the validity of the rule, though, of course, with philosophic reasons. At last, this is a matter of creed and therefore appertains to philosophy. If you want to follow and to probe this train of thought, you may read my two books on philosophy. But there are many games, particularly mathematical games, to which during the centuries of investigation an immense body of literature has been devoted and which yet have no origin in the struggles of Life. These games have a theory that vastly differs from that of Steinitz. The game of Chess, it is true, has real contest as an ancestor, but in the course of its long history the original intent was forgotten, rules were added which were logical, formal, precise, but not true to life. And therefore the theory of Steinitz, even in master-games, is not absolutely true.

Therewith the proof that the theory of Steinitz originated in his mentality is confirmed anew. I can imagine how Steinitz had to struggle and to search before he was able to apply his ideas to the practice of tournaments and matches. The witchery of creative fancy, the inexplicableness of disposition or indisposition for hard play, the coyness of his object resisted his efforts. In addition, the lack of understanding, the ill-will of a time too narrow-minded, too avaricious, weighed down on him. His struggle was hard. We all lose in the end, that is the intention, and the brave man is not afraid of it; but there is a measure and a limit to human endurance. For Steinitz the struggle was too hard, and his nature abandoned the effort, when his intellect at last refused the ungrateful service.

But the cause which he served lives.

That Chess follows the principles of Steinitz only in some points is no fault of his theory which would indeed deteriorate if it tried to embrace all possibilities. The fault lies with the posterior rules added to Chess. The aim of Chess is to reconstruct, in the terms of a game, the war of a few thousand years ago, but it contains wilful rules made after the original idea had been forgotten. Castling and the valuation of Stalemate as a Draw are instances. To this extent the theory of Steinitz loses its efficiency; for instance, every Stalemate is in contradiction to it. The theory of Steinitz is valid for reality, not for rules spun out of bloodless abstractions. That constitutes its limitation as well as its greatness.

FIFTH BOOK

THE ÆSTHETIC EFFECT IN CHESS

The æsthetic effect of a Chess game becomes manifest to the spectator provided he follows the events of the game, as they unroll themselves, with interest and comprehension. The players might be indifferent to him, yet the spectator may derive pleasure from the game to the point of delight, or else he may find it dull, or even object to it to the point of disgust. He has a whole scale of sentiments ready to respond to the play of the pieces. The players may exist or not, they may be abstract persons such as White and Black —that matters not a bit— the spectator responds to the call, to the charm of the Chess contest.

It is this scale of sentiments that I should like to name the *æsthetic valuation.* The spectator is highly pleased with a move and calls it "brilliant" or "beautiful." He likes the look of a position and praises it as natural, alive, suggestive. Another position is cramped, improbable to him. All of these and many similar terms refer to an æsthetic valuation.

The æsthetic valuation, obviously, depends upon the personality of the spectator. An old Latin adage says *"De gustibus non est disputandum."* This is as true in Chess as anywhere else. But it is noteworthy that we have assumed the spectator to be not only interested but also comprehending. We may know nothing, to start with, of his æsthetic valuations, but we may assume that we know a great deal concerning his comprehension. That is the Archimedian point where we might apply our leverage.

And again, the game appeals to a great many, to a multitude. Positions, many centuries old, have been handed down to us because of their strong æsthetic effect. One man may be strange; a multitude of them conversing with each other brings forth a public opinion that is likely not to be strange. If "the spectator" is a multitude, we might be able to specify his valuations.

In this hope then we set the problem of shedding light on æsthetic valuations in Chess.

Chess, of course, is no exceptional case. Æsthetic valuations aroused by Chess are likely to be aroused in other fields of endeavour. Which is the class of things to which we must assign Chess so as to account for its æsthetic effect? Manifestly, the class of *achievements*. It is the achievement of the pieces on the Chess-board, nothing else, that grips the interest of the spectator and carries him along and excites him. Unless the spectator observes an achievement which seems to him out of the common, his interest will slumber. Only when a move discloses a task to be solved which seems difficult if not impossible or when, for some reason, the spectator expects such a move or series of moves, the æsthetic valuation begins. The achievement may be manifold; the giving of a Mate or its prevention or the desperate fight of a minority which causes the superior force to doubt its victory are among the many instances. It is always the achievement of the pieces which, comprehended by the spectator, causes his excitement. And this excitement runs its course, as the game proceeds, and at length culminates in an æsthetic valuation. The interest of the spectator is fired by an achievement that appeals to him and rivets his attention.

The achievements speak to the spectator in a language of their own. The player need not speak in words, the move announces an intention and a meaning. True, the spectator must not be deaf and dumb to this language, else he perceives nothing or misun-

derstands. But the spectator by no means needs to be a master. The master can create, the sympathetic spectator, not gifted with the genius of discovery, comprehends. He has imagination to follow the drama of the game with interest and he has intellect to understand what each move aims at and accomplishes.

For the æsthetic effect the language of the move and nothing else is of any account whatever. What the move says, expresses, discloses, announces—that excites and stirs the spectator. The spectator enjoys not a game of Chess, but history, drama; that a Chess-board is its stage, Chess pieces its actors, matters not. If the drama be presented by human actors on the stage of a theatre, its æsthetic effect would be not a particle different—provided only that, as stated above as a condition — the spectator have interest and comprehension.

True, the human language which has a long and wonderful history, the language of pantomime, that of the human anatomy and of the human emotions, is a thousand times more eloquent than the language of the Chess pieces. Yet it is a fact that Chess games and Chess tasks have a hold upon many, a hold strong enough to make them burst into applause and to cause these games and tasks to be preserved in books and to be fondly remembered. And as a matter of pure theory we may conceive of a spectator so conversant with Chess that to him the language of the move is very rich. What we want to establish beyond a doubt is the thesis that this language alone matters, as long as the æsthetic effect alone is considered. Of other effects we do not treat. For this effect the medium is of importance only in so far as it must have a history and therefore be able to resound, to speak, to be eloquent, to be heard by a multitude of understanding minds.

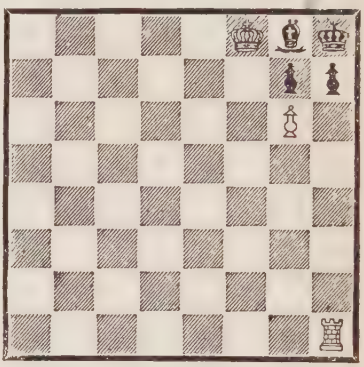
But if this is true, it follows that for the purpose of grasping the meaning of æsthetic effects and its laws we may make use of analogy. Thus we may gather ob-

servations and experiences in many fields and may apply them to each field individually and so multiply their capacity for teaching us what we desire to know.

Let us now conceive of the simple case of a recital. We are told a story. David, no larger nor stronger than any one of us, vanquishes the challenging giant by means of a sling. If David approached his enemy, the giant would use his exceeding power and his terrible weapons, the brutal force would consume its adversary as a dragon would a lamb. But the brutal force has not its way, it is subdued by the force of the spirit. When the mind overcomes matter, we are charmed.

The brutal force in Chess—that is, the large number and the strength and the mobility of the pieces and the difficulty of the task set. If this brutal force is bested by the few in number, the slight in strength, in moves which indicate rather weakness than force, which announce rather defeat than triumph, by the power of the spirit, by an idea which, seemingly absurd, yet is truth itself, we are delighted.

By P. Morphy



White to play and Mate in two moves

Here a task is set, a difficult one. If White had only to solve the problem of how to win this Ending, difficulties enough, so it seems, would await him. He would have to guard his KtP and to gain the Black KKtP by methodical attack. But the above task demands that we Checkmate in two moves. White's second move has to be a Mate. The task is like an overpowering opponent. And now its solution. No demonstration of force like giving of a

Check or capturing an enemy: the strongest piece offers itself as a sacrifice: 1. R—R6. And yet, it is true, the almost absurd move solves the problem; that move alone solves it.

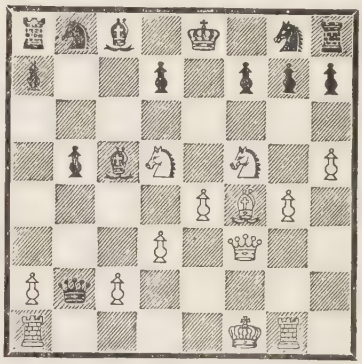
The ideal of our Chess ancestors was the following game which they named the immortal one.

White—ANDERSSEN
Black—KIESERITZKI

1.	P—K4	P—K4
2.	P—KB4	P×P
3.	B—B4	P—QKt4
4.	B×P	Q—R5 ch
5.	K—B	Kt—KB3
6.	Kt—KB3	Q—R3
7.	Kt—B3	Kt—R4
8.	Kt—KR4	P—QB3
9.	Kt—B5	Q—Kt4
10.	R—KKt	P×B
11.	P—KKt4	Kt—B3
12.	P—KR4	Q—Kt3
13.	P—R5	Q—Kt4
14.	P—Q3	B—B4
15.	Q—B3	Kt—Kt
16.	B×P	Q—B3
17.	Kt—Q5	Q×P
18.	B—Q6!	Q×R ch
19.	K—K2	B×R
20.	P—K5!!	Kt—QR3
21.	Kt×P ch	K—Q
22.	Q—B6 ch	Kt×Q
23.	B—K7 Mate.	

The end of the game is undoubtedly splendid. The Checkmate represents a maximum achievement; three minor officers, unaided, execute the incredible Mate in the face of the whole hostile army. The Opening of the game, however, offends our feelings, although our ancestors were not sensitive on that score.

Position after the seventeenth move of Black



Let us return now to our story of David and Goliath. Imagine that we added the explanation, that the whole matter had been a game to arouse the spirit of the army: Goliath had really been a fake. The effect would be that the sympathy of the listener would go to the deluded army and completely turn away from David.

We feel the same way,

whenever an achievement claims our attention. There must be reality to it. The task must be real; its consummation too. Otherwise we turn aside or, in the most favourable case, we think it comic and laugh.

A real task, that means a real danger. Not an unnecessary task. In a city well supplied with water I should feel very little interest in an effort to discover an Artesian spring; in the desert such a search would captivate all my attention. The task must be necessary, and its achievement in just the fashion it is done must be necessary also, or else the æsthetic impression is less or may dwindle entirely or may turn into displeasure.

The ideal would be that the task is of vital importance and the achievement can be consummated in *one* manner only, *so that the very slightest change or variation of action or of circumstances would nullify the effort.* If this ideal cannot be attained, and it can never be fully attained, it must be striven for, because *to the extent that we approach the ideal we achieve depth of æsthetic impression.*

But the æsthetic impression is, after all, an impression made on our feelings. The spectator must *feel,* not know, that the ideal has been aimed at. True, his sympathy is with him who struggles against stupendous difficulties, as we poor mortals, whose powers are very limited, struggle against odds and miraculously overcome them. Nevertheless, the spectator does not desire to make an extended investigation; he wants to comprehend in a flash.

It is therefore easy to betray, to bluff, the spectator. Should this be done playfully, the spectator himself, after discovery, will smile. But if done in earnest, the bluff offends deeply and the vengeance of the spectator is terrible. A master, who would play quasi-brilliant games several times, would lose his audience.

These considerations are valid in every case, where a search, a task, a contest excites interest. For instance, the composition of a Checkmate in

two moves is for the public, that has solved such problems and has learnt to value them, as real a task as a good match between two ambitious players. The friend of problems will try to solve them; the spectator who watches a game of masters will try to foresee the next move; hence, they comprehend the nature of the task and of its achievement and in time acquire an instinctive judgment for it. They reach the point of being "connoisseurs." It would be very hard to bluff them. Of course, they would understand the comic effect of playful infringements. There is such a thing as buffoonery also in Chess, and it has a meritorious function. But for all that, the æsthetic effect of a Chess task on the connoisseur has naught whatever to do with its comic effect and is measured solely in terms of the ideal.

When this ideal is approached as far as possible within the given limitations, we may speak of a *consummate* achievement. A Checkmate, in which every piece on the board participates to the limit of its capacity and has to do so in order to achieve the end, is an example. For consummate achievements the principle of economy holds: the purpose is attained by the least possible means. It is very remarkable that the guiding principle of defence recurs here.

That to the spectator, particularly to the connoisseur, the Chess pieces are beings which act and feel and talk, is wholly justified. To our remote ancestors everything was alive and gifted with secret powers. This was the original religion of man, and it persists in the æsthetic impression. The friend of music, as soon as he listens to good music, becomes a poet who weaves fanciful stories; the friend of Chess, animated by the sight of fine Chess, begins to envisage heroic deeds of the pieces. Both dream fairy-tales in which all things are alive and speak and feel. They are caught in a gracious illusion. The fairy-tale progresses as the Chess-pieces in their positions and movements

fulfill their parts in the drama.

I do not know to what an extent these considerations may claim originality. The literature on æsthetic questions is surprisingly large, though, it seems, distressingly inefficient. The æsthetics of Chess, happily, is an exception. In other fields, for instance, in Art, hardly any theory, hardly a point of any theory, has been acknowledged; the contentions are wide and furious, and some of the fanciful constructions of the thinkers border on insanity. There is an abundance of theoretical investigation also in the art of composing Chess problems. A great many views have been advanced and a number of "schools" have been founded. This is probably as it should be. But to me it seems that to say more than has been said would be very venturesome. In fact, also these considerations would need elucidation, explanation, safeguarding, a greater working out in detail. Should I proceed to do so now? Everything has its time. I work, I like to work and I understand its function. I also am a firm believer in the words of the Bible which says: "Sufficient unto the day is the evil thereof."

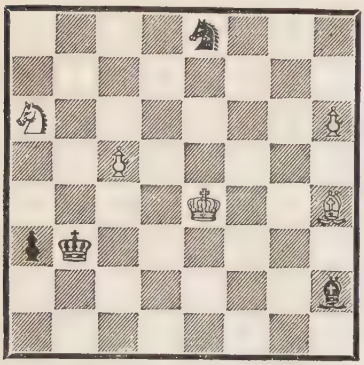
Examples

The language of the Chess pieces is not so poor as one might believe. The ambition to be the cause of an essential event—rage, to be prevented therefrom — despair over an unmerited ill fate—rejoicing over a lucky chance—scorn to the opponent which the Chess piece blocks—raging at the hostile piece—a smile in escaping a trap—even a repartee, a witty remark—to all of this and more the Chess action is giving expression.

In the following position the Bishop on R4 holds a witty conversation with the Bishop on R2:

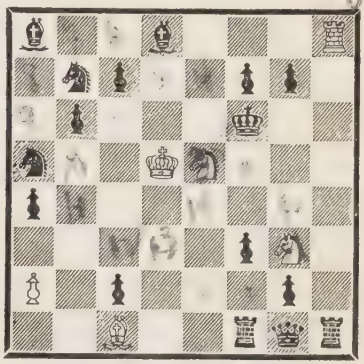
The principal actors are obviously the two Rook's Pawns. With 1. P—KR7 White does not win, because the Bishop on R2 has a nice reply in store for that clumsy move. 1. B—K4; 2. K× B, P—R7; 3. P Queens, P

By Comte de Villeneuf



White to play and win

By an unknown author



White to play. In how many moves will White be checkmated?

Queens and Black wins. The solution:

1. Kt—Kt4	K×Kt
2. P—R7	B—K4

This Bishop smiles.

3. K×B	P—R7
4. B—K ch	K—Kt6
5. B—B3	———

The Bishop laughs heartily.

5. ———	K×B
6. P Queens	P Queens
7. K—Q5 ch and wins.	

The following position is highly humourous:

The question, to begin with, is contrary to the usual seriousness of Chess. And the position is funny. Black has on the board the whole box of pieces; not one is missing, but their tremendous power is clownishly used. They do not wound or pain, they hit the cheek soundingly, but the sound is hollow. White, on the other hand, is quite feeble. His King is saved only by the imbecility of the Black Knight on QKt2 which could not have had any possible business there. His Rook is mobile but must presently hide. His Bishop has no earthly chance of escape, his QRP leans on the corner and talks to the Bishop concerning what he happens to see. Only the two White Knights are in good trim. But they, chivalrous fel-

lows though they are, know their weakness. Two light riders against a whole army. True, the Black King, a little fat, ringing the bell for his servants, has by some inadvertency only a few small pages on hand. Well, he thinks, that will soon be remedied. The two impudent boys, the White Knights, will have to get a sound spanking.

The White Knights speak: "A pretty mess. *We* have to do the fighting. It is a joke. Well, we must do our business. Will you start Checking, comrade?" "No, rather you." "Well then, here it goes."

1. Kt—Kt4 ch ———

"Check! Mr. King."

1. ——— K—K2

"Be careful," the King says to the Knight, "that one of my servants does not lay his hand on you, you good-for-nothing."

2. Kt—B5 ch ———

"Did you speak to me, Mr. King?"

2. ——— K—Q2

"Insolent fellow."

3. Kt—K5 ch K—B

Home at last.

4. Kt—K7 ch ———

To the Bishop on Q8: "Keep watch on our Castle in the corner, or you will hurt yourself." The Bishop only stares at the Knight.

4. ——— K—Kt
5. Kt—Q7 ch K—R2

"Oh!"

"Terrible, this narrow lane. But also that helps some, the boys won't be able to follow here." The White Knights think he will get away. In such rough places no horse can run.

6. Kt—B8 ch

"Hallo, here I plunge."

6. ——— K—R3
7. Kt—Kt8 ch ———

"If the horse doesn't stumble here."

7. ——— K—Kt4

"Ah! here I have room." The White King: "Do not come too near me, Your Majesty; whenever feet are to be trod upon I like to take the initiative."

8. Kt—R7 ch ———

"I have sprained my foot."

8. ——— K—Kt5
9. Kt—R6 ch ———

"If my horse did not get lumbago from this jump."

9. ——— K—B6
10. Kt—Kt5 ch ———

"Open country, comrade!"

10. ——— K—Q6
11. Kt—Kt4 ch ———

"I feel fine."

11. ——— K—K7
12. Kt—B3 ch K—B7

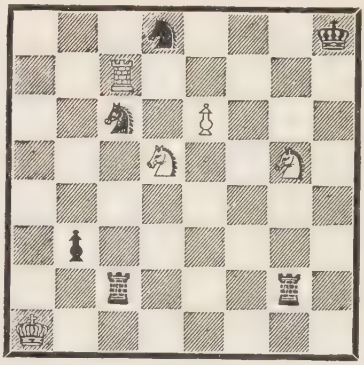
"Quickly away from the horrible K8."

13. Kt—Q3 ch K—Kt6
14. Kt—K4 ch K—Kt5
15. Kt—K5 ch K—B4
16. Kt—Kt3 ch K—B3
17. Kt—Kt4 ch ———

"Shall we run it all over again, Mr. King?"

Here follows a consummate achievement by two Knights from a very ancient Persian document.

The seriousness of the contest is believable. Either side attacks the Knight fiercely. White has no defence but counter-attack. The two Black Knights seem to frustrate it. A fine idea, however, forces these helpers of their King to help their enemies.



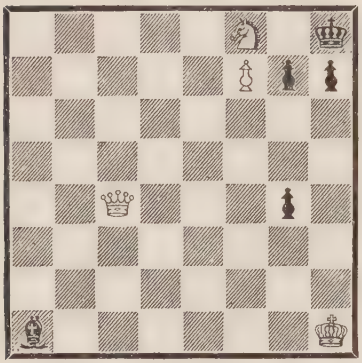
White to play and win

1. R—R7 ch K—Kt
2. Kt—B6 ch K—B
3. P—K7 ch Kt×P
4. R—B7 ch Kt×R
5. Kt—K6 Mate.

This Mate is remarkable for its economy. No duplication of action in the Mate. From a modern point of view the two Black Rooks and the Black Pawn would be judged unnecessary encumbrances, but in the olden days they were useful as providing a setting suggestive of a hard fight.

Another consummate achievement.

By S. Loyd



White to play and Mate on his third move

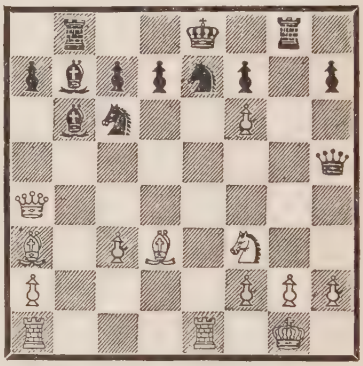
The motif of the achievement is "catching the Bishop." In spite of its mobility, which extends over five squares, the Bishop is caught and thereby the Mate executed. And to this end White moves only the Queen.

1. Q—KB ———

No other move would do. For instance 1. Kt—K6, P—R4; 2. Q—B2, P—Kt3; 3. Q×P and Mates in only four moves. Similarly 1. Kt—Kt6 ch, P×Kt; 2. Q×P, B—B3!

The threat is Q—QKt, menacing Mate, P—Kt3, Q×B Mate. Black can meet the threat by moving P—Kt6 threatening a Check, but then 2. Kt—Kt6 ch, P×Kt; 3. Q—R3 Mates. Hence, the Bishop must move. If 1. B—Kt7; 2. Q—Kt; if 1. B—B6 or —Q5; 2. Q—Q3; and if 1. B—K4 or B3; 2. Q—B5. One of the great masterpieces of composition.

Dufresne



White, Anderssen, to play

This the position where Anderssen made the combination on account of which the game was named "evergreen."

White can win with B—K4 because White's attack is irresistible, whereas Black's counter-attack is then frustrated. For instance, 1. B—K4, P—Q4; 2. B×P, Q×B; 3. QR—Q and wins. Or 1. Q—R6; 2. P—Kt3, R×P

ch; 3. P×R, Q×P ch; 4. K—R, B×P; 5. R—K2 wins. Or again 1. R—Kt5; 2. Q—B2 with a firm position.

Anderssen, however, made the move

1. QR—Q ———

It is the greatly admired introduction to astounding sacrifices. *The Läroboek of Chess,* published only a few years ago, extols the move highly. Yet it cannot sustain criticism.

But let us first view the continuation, as it actually has taken place.

1. ——— Q×Kt

This reply is evident to the many. From this point the combination is perfect.

2. R×Kt ch Kt×R

or 2. K—Q; 3. R×P ch, K—Q; 4. R—Q8.

3. Q×P ch K×Q
4. B—B5
Double Check K—B3
5. B—Q7 Mate.

The Mate is nearly pure, except that the flight square Q6 is doubly barred.

The move 1. QR—Q, which has such a brilliant point, is, as we have seen, not necessarily for the purpose of winning. The question remains whether it is, at least, sufficient to that end, for to be necessary and sufficient is the criterion by which we gauge any and every achievement that aspires to the ideal set up.

The practical game, bound rigidly to its practical purpose, can seldom approach that ideal. We have, therefore, to make allowances. But a brilliant combination bewitches men to such an extent that they willingly believe falsehoods and are blinded to the truth. Then criticism, which in the long run comes as irresistibly as death, has to voice its unbiassed judgment.

The sufficiency of Anderssen's move has hitherto not been established, although many writers have many times diligently investigated it. The move

1. ——— R—Kt5

causes difficulties. The Black King thereby gains an outlet on KKt. If then

2. R×Kt ch, Kt×R; 3. Q×P ch, K×Q; 4. B—B5 ch, K—K; and the King escapes. If the Queen moves, R×P ch initiates counter-attack, if 2. B—K4, P—Q4.

Hence, the æsthetic value of Anderssen's move has as yet not been demonstrated. On the other hand, it is understandable that the move has roused to enthusiasm the immediate spectators and many others who were not critically inclined and who felt that the move was necessary, though absurd, and sufficient though most perilous.

White—Mason
Black—Winawer

1.	P—K4	P—K4
2.	Kt—KB3	Kt—QB3
3.	B—B4	B—B4
4.	P—Q3	P—Q3
5.	B—K3	B—Kt3
6.	QKt—Q2	P—KR3
7.	Kt—B	Kt—B3
8.	P—KR3	Kt—K2
9.	Kt—Kt3	P—B3
10.	B—Kt3	B×B
11.	P×B	Q—Kt3
12.	Q—Q2	P—QR4
13.	P—B3	P—R5
14.	B—Q	B—K3
15.	0—0	Q—B2
16.	Kt—R4	P—QKt4

More pressing was Kt—Q2. Besides, the Black Pawn position is unstable, since a counter-thrust such as P—QB4 may at some future time disarrange it.

17.	B—B2	P—QB4
18.	Kt(Kt3)—B5	B×Kt
19.	Kt×B	Kt×Kt
20.	R×Kt	Kt—Q2
21.	QR—B	P—B3
22.	B—Q	P—R6
23.	B—R5 ch	K—K2
24.	P—QKt3	KR—KB
25.	R(B5)—B3	Kt—Kt3
26.	R—Kt3	K—Q
27.	B—Kt4	Q—K2
28.	B—K2	K—B2
29.	P—Q4	———

Now the thrust against the weakened army of Black Pawns sets in forcefully.

29.	———	P—B5
30.	R—Kt	P—Kt4
31.	P×P	P×P
32.	R—Kt4	Q—K3
33.	P—Q5	Q—B
34.	B×P	Kt—R5
35.	B—Kt5	Kt—B4
36.	Q—K2	P—B4
37.	P×P	P—K5
38.	B—B6	R—QKt
39.	Q—R5	R—B3
40.	R×P	———

A charming conception.

40. ———	P×R
41. Q—R7 ch	Kt—Q2
42. B×Kt	Q—Kt8
43. R—Kt7 ch	K×R
44. B—B8 Double Check	K—R
45. Q×Q	R×P
46. Q—Q8	Resigns.

White—Pillsbury
Black—Em. Lasker

1. P—Q4	P—Q4
2. P—QB4	P—K3
3. Kt—QB3	Kt—KB3
4. Kt—B3	P—B4
5. B—Kt5	BP×P
6. Q×P	Kt—B3

This offers White the opportunity to 7. B×Kt, P×B; 8. Q—R4, P×P; 9. R—Q, B—Q2; 10. P—K3, P—B4. Black has no disadvantage thereby, since the Doubled Pawn is compensated for by the two strong Bishops and good development, for instance, 11. Q—Kt3, P—KR4; 12. B×P, P—R5; 13. Q—B4, R—KKt; 14. Kt—K5, Kt×Kt; 15. Q×Kt, P—QR3; 16. 0—0, R—B. If Black chooses he can evade these complications by 6. B—K2.

7. Q—R4	B—K2
8. 0—0—0	Q—R4
9. P—K3	B—Q2
10. K—Kt	P—KR3

Thus either the Bishop must be exchanged or the White Queen stay where it is.

11. P×P	P×P
12. Kt—Q4	0—0
13. B×Kt	B×B
14. Q—R5	Kt×Kt
15. P×Kt	B—K3
16. P—B4	———

Threatening P—B5. Black replies with a combination.

16. ———	QR—B
17. P—B5	R×Kt
18. P×B	R—R6

This was the point

19. P×P ch	———

Or 19. P—K7, R—K; 20. P×R, Q—Kt3 ch; 21. K—B2 (if K—R Black would soon win by B×P ch followed by R×P) R—B ch; 22. K—Q2, B×P and White has no defense.

19. ———	R×P
20. P×R	Q—Kt3 ch
21. B—Kt5!	

Against other moves the attack becomes overwhelming.

21. ———	Q×B ch
22. K—R	R—QB2?

Fifteen moves an hour were prescribed and I had

consumed nearly two hours. Thus I had to make these moves in a hurry. Q—B5 was the logical continuation. It would have made it impossible for White to guard his second row.

23. R—Q2 ———

Now White can breathe again.

23. ——— R—B5
24. KR—Q R—B6
25. Q—B5 Q—B5
26. K—Kt2 ———

A mistake. 26. K—Kt was indicated.

26. ——— R×P
27. Q—K6 ch K—R2
28. K×R ———

If 28. K—Kt, B×P; 29. Q—B5 ch, P—Kt3; 30. Q—Q7 ch, B—Kt2 wins.

28. ——— Q—B6 ch
29. K—R4 P—Kt4 ch
30. K×P Q—B5 ch
31. K—R5 B—Q

and Mates next move.

White—Zukertort
Black—Blackburne

1. P—QB4 P—K3
2. P—K3 Kt—KB3
3. Kt—KB3 P—QKt3
4. B—K2 B—Kt2
5. 0—0 P—Q4
6. P—Q4 B—Q3
7. Kt—B3 0—0
8. P—QKt3 QKt—Q2
9. B—Kt2 ———

This Bishop is here undeveloped, since the White QP cannot get easily out of the way.

9. ——— Q—K2
10. Kt—QKt5 Kt—K5
11. Kt×B P×Kt
12. Kt—Q2 QKt—B3
13. P—B3 Kt×Kt
14. Q×Kt P×P

This facilitates White's task, since the QB now has more mobility.

15. B×P ———

If 15. P×P Black would have attacked this Pawn in force.

15. ——— P—Q4

Now the Black QB is no better off than the White one.

16. B—Q3 KR—B
17. QR—K R—B2
18. P—K4 QR—QB
19. P—K5 Kt—K
20. P—B4 P—Kt3
21. R—K3 P—B4

Black strives to obtain for his King a stable position. The square KB is

exposed to the White QB; also the KRP is weak.

22. P×P in passing, Kt ×P

But now the weak KP is pinned. The Queen should have captured.

23. P—B5 ———

The commencement of a very great and admirable combination. (Steinitz.)

23. ——— Kt—K5
24. B×Kt P×B
25. P×KtP! R—B7
26. P×P ch K—R
27. P—Q5 ch P—K4
28. Q—Kt4

Magnificent and decisive. (Steinitz.)

28. ——— R(B)—B4

If Q×Q White Mates in seven moves 29. B×P ch, K×P; 30. R—R3 ch, K—Kt3; 31. R—B6 ch, K—Kt4; 32. R—Kt3 ch, K—R4; 33. R—B5 ch, K—R3; 34. B—B4 ch, etc.

29. R—B8 ch ———

The preceding moves and the one just made form one of the finest combinations, perhaps the most beautiful of all, that ever have been created on the board. We do not know how to express our admiration over the grand style in which Zukertort has played this game. (Steinitz.)

29. ——— K×P
30. Q×P ch K—Kt2
31. B×P ch K×R
32. B—Kt7 ch resigns.

White—Reti
Black—Bogoljubow

1. Kt—KB3 Kt—KB3
2. P—B4 P—K3
3. P—KKt3 P—Q4
4. B—Kt2 B—Q3
5. 0—0 0—0
6. P—Kt3 R—K
7. B—Kt2 QKt—Q2

Both masters develop according to correct principles. Black could not play 7. P—K4 on account of 8. P—B5.

8. P—Q4 P—B3
9. QKt—Q2 Kt—K5
10. Kt×Kt P×Kt
11. Kt—K5 P—KB4
12. P—B3 ———

The plan of White is to get the Pawns quickly out of the way, since his Bishops are more efficient than those of Black.

12. ——— P×P
13. B×P Q—B2
14. Kt×Kt B×Kt
15. P—K4 P—K4

Otherwise, as Alekhine indicates, the KP advances and occasionally White opens the game by P—Q5 or P—KKt4.

16. P—B5 B—B
17. Q—B2 P×QP
18. P×BP QR—Q

The plan of White has been carried out. The lines are open at a moment when he has a start in development. Now a charming combination ensues.

19. B—R5 R—K4
20. B×P R×KBP
21. R×R B×R
22. Q×B R×B
23. R—KB R—Q

Or 23. Q—K2; 24. B—B7 ch, K—R; 25. B—Q5, Q—B3; 26. Q—B8.

24. B—B7 ch K—R
25. B—K8 Resigns.

White—Rubinstein
Black—Teichmann

1. P—Q4 P—Q4
2. P—QB4 P—K3
3. Kt—QB3 Kt—KB3
4. B—Kt5 QKt—Q2
5. P—K3 B—K2
6. Kt—B3 0—0
7. Q—B2 P—QKt3

The regular move is P—QB4.

8. P×QP P×P
9. B—Q3 B—Kt2
10. 0—0—0 P—QB4
11. P—KR4 P—B5

Therewith Black closes his own lines; with R—K, to be followed by Kt—B and Kt—K5. Black would probably have had better chances.

12. B—B5 R—K
13. B×Kt Kt×B
14. P—KKt4 B—Q3
15. P—Kt5 Kt—K5
16. P—R5 Q—K2

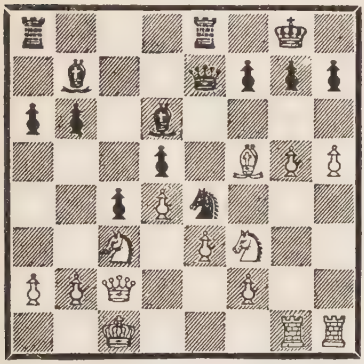
Schlechter here indicated the better defence: 16. Kt×KtP; 17. Kt×Kt, Q×Kt; 18. B×P ch, K—R; 19. QR—Kt, Q—R3.

17. QR—Kt P—QR3

18. B×P ch ———

If Teichmann had foreseen the ultimate consequences of this sacrifice, he would have played 17. P—KKt3. But the sacrifice has surely surprised him greatly. The point of the sacrifice becomes

Position after the seventeenth move of Black



perceptible only after four moves.

18. ——— K×B
19. P—Kt6 ch K—Kt

Not 19. P×P because of 20. Kt×Kt, P×Kt; 21. Kt—Kt5 ch, etc.

20. Kt×Kt P×Kt

The Queen must not take on account of P×P ch.

21. P—R6! ———

That is the idea. If 21. P×Kt; 22. P×BP ch, K×P; 23. Q—Kt6 ch, followed by P×P.

21. ——— P—B3
22. P×P P×Kt
23. R—R8 ch K×P
24. R—R7 ch K—Kt
25. Q—B5 P—B6

Black can do nothing. If Queen moves, Q—R5 or Q×BP soon makes an end of it.

26. R×Q Resigns

The following game was played to analyze the Opening of a match-game which Bogoljubow had essayed against Spielmann in 1919 at Stockholm.

White—Bogoljubow
Black—Amateur

1. P—K4 P—K3
2. P—Q4 P—Q4
3. Kt—QB3 Kt—KB3
4. B—Kt5 B—K2
5. P—K5 KKt—Q2
6. P—KR4 B×B

To accept this sacrifice is now counted problematical. At that time this Opening was the object of many analytical researches.

7. P×B Q×P
8. Kt—R3 Q—K2
9. Kt—B4 P—QR3
10. Q—Kt4 P—KKt3
11. B—Q3 P—QB4
12. Q—Kt3 ———

which threatens a sacrifice on Q5.

12. ——— Kt—Kt3

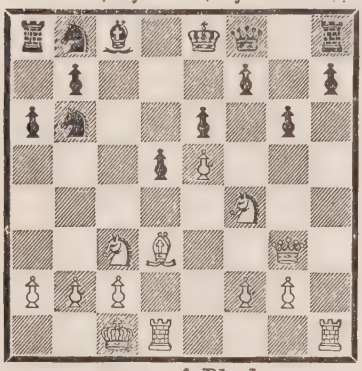
Hence the Knight must

occupy an unfavourable post.

13. P×P Q×P
14. 0—0—0 Q—B

To guard against a sacrifice on Kt6.

Position after the fourteenth



move of Black

15. B—K4 — — —

A move of rare beauty! The intent is obviously to capture the Pawn with the Bishop or be captured.

15. — — — P×B
16. Kt×P QKt—Q2
17. Q—QB3 Q—K2
18. Kt—B6 ch— — —

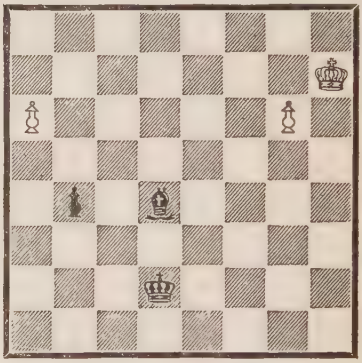
If 18. K—Q; 19. Q—R5; or 18. K—B; 19. Kt×P ch, K—Kt2; 20. Kt—R5 ch and Mates soon.

18. — — — Kt×Kt
19. P×Kt Q—B
20. Q—B7 Kt—Q2
21. Kt—Q5 P×Kt
22. KR—K ch Kt—K4
23. R×Kt ch B—K3

Now Black threatens Q—R3 ch and Castling.

24. K—Kt R—Q
25. R×P R×R
26. R×R Resigns.

Hromadka



White, List, to play and win

Here the practical game produced a very fine study. White will Queen one of his Pawns, and it seems almost immaterial which of the two he should advance first. But, in fact, he can win in one way only. 1. P—Kt7 would not win. After having seen the difficulties that White has to encounter even if he selects the best method of play, one

will readily appreciate the difference between the two Pawn moves.

1. P—R7 B×P
2. P—Kt7 P—Kt6
3. P—Kt8 Q P—Kt7

Now a wonderful play with the Queen follows which gains by reason of the fact that the Bishop at present does not protect the Pawn.

4. Q—QKt3 B—Q5

If 4. K—B8; 5. Q—B3 ch, K—Kt8; 6. Q—B4, B—Kt8; 7. K—Kt3, K—R8; 8. Q—R4 ch, K—Kt8; 9. K—B5 and decides by getting the King into action. If White after 4. B—Q5 would equally try to win by 5. K—Kt3, he would gain nothing, since Black replies B—R, where Pawn and Bishop would be equally out of peril.

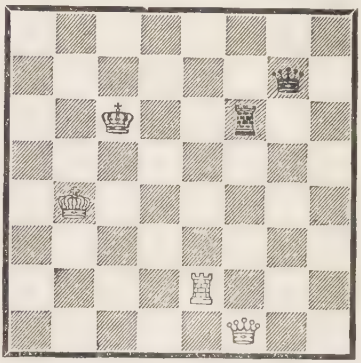
5. Q—R2 — — —

threatening Q—Kt.

5. — — — K—B7
6. Q—R5 ch and wins, as readily seen.

The solution is not difficult, because White obviously must use the moment, but it is elegant.

By Troitzki



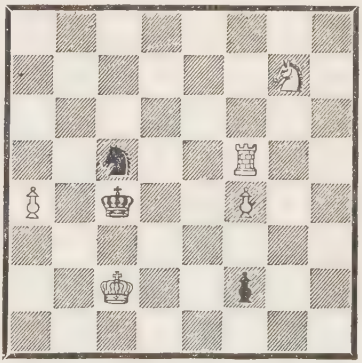
White to play and win

1. R—K6 ch R×R
2. Q—R6 ch K—Q4
3. Q—B4 ch K—Q3

If 3. K—K4; 4. Q—B3 ch wins Queen.

4. Q—B5 ch K—Q2
5. Q—R7 ch and wins Queen.

By Troitzki



White to play and draw

The task is very definite. Manifestly, Black intends P—B8 Queens, and it is just as manifest that White cannot stop the Pawn. How can White make the most of the move that Black needs to obtain the Queen?

The Knight must try to get to Kt3 or K3. It may go via R5—but that is out of connection with Black King—or via B5, where a Check on K3 would be possible. How can the Knight get to B5, though the Black King remain in its present position exposed to a Check on the same K3? It seems impossible.

But, no, it is not, as the solution shows

1. R—Q5 P Queens

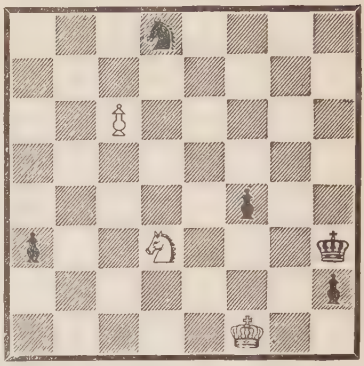
If K×R, then 2. Kt—B5 Draws, of course.

2. R—Q4 ch! K×R
3. Kt—B5 ch ———

and, strange to say, with his slender force White succeeds in winning the Queen. Truly, a maximum effect, a consummate achievement of a Knight nearly alone.

The idea is witty. The

By Troitzki



White to play and draw

White Pawn that can Queen has no value except it can Queen and Check at the same time. Black can always avoid exposing his King to a Check but, of course, the Black King, though exceedingly mobile, is hampered by its function. In making use of this circumstance, the lone Knight succeeds in Drawing by Perpetual Check against a very mobile King, a feat, of which the annals of Chess up to now have contained no record.

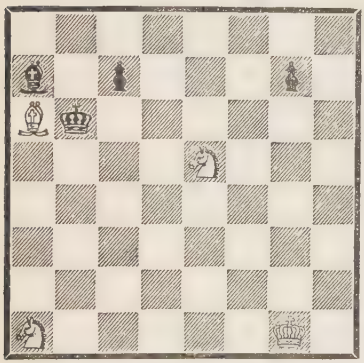
1. Kt—B2 ch K—Kt6
2. P—B7 P—R7
3. Kt—K4 ch ———

the Black King now fears a Check by either P—B8 Queen or P×Kt Queens.

3. ——— K—B6
4. Kt—Q2 ch K—K6
5. Kt—B4 ch K—K5
6. Kt—Q2 ch K—K4
7. Kt—B4 ch ———

It is useless, the Black King cannot escape the Checks of that Knight.

By Ratner



White to play and win

This study makes an excellent impression. The achievements of the White pieces are beyond every expectation. The White army is composed only of heroes. The economy of the pieces here functioning is very pleasing. None of the White pieces have weight, nor do they present the chance of increased value as a Pawn does; yet there is a way, a very definite, a unique, a narrowly circumscribed one that leads to the goal.

The solution is also difficult, for Black wins one of the White Knights The White Bishop must move, the Black King gives a Discovered Check and the Black Bishop attacks the two Knights, one of which will be lost. Condition is only that Black play so as not to permit either of the Knights to escape with a Check. But this condition can be satisfied by Black, no matter how White may move.

It is incredible, but true, White succeeds, in drawing the utmost profit from the position, to make, with his puny army, a successful attack against the King.

1. B—K2 ———

This move is the only one to win. If B—B, the White King, not to obstruct its Bishop, would be drawn too far away. And if B—Q3, the Bishop would get into the field of action of the Black King, as will be shown shortly.

1. ——— K—Kt2 ch

1. K—R4 ch would not

do, because if 2. K—Kt2, B—Q5; 3. Kt—Kt3 ch.

2. K—Kt2 ———

Again the only move to win. If K—B or to R, the KtP would later on have occasion to march to Kt5 and to become formidable.

2. ——— B—Q5
3. Kt—Kt3 ———

Of course, the only move to win. It drives the Black King into difficulties. Even so, the way to win is still hidden.

3. ——— B×Kt
4. Kt—R5 ch ———

The Black King is now singularly embarrassed. Neither Kt3 nor R2 nor Kt are open to the King for fear of losing the Bishop. But were the White Bishop now on Q3, the Black King could march to Kt3 and regain the piece, viz., 5. Kt—B4 ch, K—B4; 6. Kt×B, K—Q5. The Black King cannot go to Bishop either because of 5. B—Kt4 ch, winning the Knight. Hence, the White Bishop could not be played to B in the first move. Every move is definitely indicated.

4. ——— K—R
5. Kt—B6 B moves
6. B—R6 ———

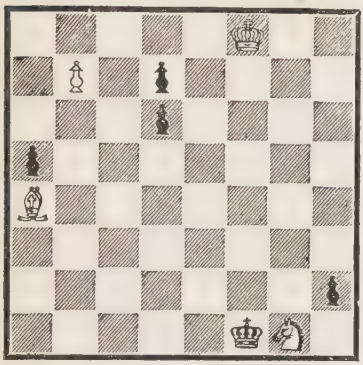
Now the White King threatens to march via B3 to B8 and support B—Kt7 ch. If Black could get his KtP to Kt5, all would be well, but if 6. P—Kt4; 7. K—B3, the King stops the Pawn just in time. The end is now in sight.

6. ——— P—Kt4
7. K—B3 B moves
8. K—Kt4 B moves
9. K—B5 B moves
10. K—K6 P—Kt5
11. K—Q7 P—Kt6
12. K—B8 P—Kt7
13. B Mates.

The above composition comes near to the ideal. Even slightest changes in the circumstances would invalidate the solution. And the economy is extreme.

The idea of the author was, to express the geometrical motif of Queen against Queen in the two possible terms, on the line or row and on the diagonal. Of course, he built up his position in a

By Leonid Kubbel



White to play and win

way that might occur in practical play, so that, in consequence, the position makes an easy, unartificial impression. And, of course, since a consummate achievement of the pieces involved is striven after, he makes use of the least number and weight of pieces that just suffice for the task.

The idea of double attack is made use of with every move.

1. Kt—K2 K×Kt

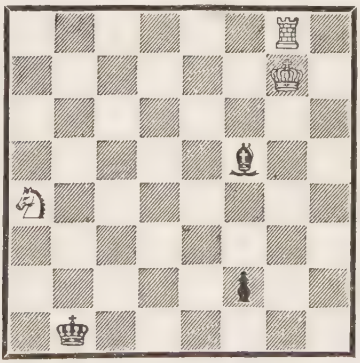
If 1. K—B7; 2. P Queens, P Queens; 3. Q—Kt6 ch, K×Kt; 4. B—Kt5 ch, K—Q7; 5. Q—Q4 ch, K—B7; 6. B—R4 ch, K—Kt8; 7. Q—B3 ch, K—R8; 8. Q—B3 ch, K—R7; 9. B—Kt3 ch, K—Kt8; 10. B—B2 ch, K—R7; 11. Q—Kt3 ch, K—R8; 12. Q—R3 Mates. Also, in this variation the geometrical motif is made use of for the purpose of driving the King into the Mating position.

2. B—Q ch ———

If K×Q; 3. P Queens, P Queens; 4. Q—Kt ch, the geometrical motif on the row.

2. ——— K—B7
3. B—B3 K×B
4. P Queens P Queens
5. Q—Kt7 ch, the geometrical motif on the diagonal.

By Leonid Kubbel



White to play and draw

The intention is to produce a Stalemate. All capacities of the White

pieces are finely employed. First of all, the Knight must force the Black King to capture it.

1. Kt—B3 ch ———

Now 1. K—B8 cannot be played because of Kt—K2 ch followed by Kt—Kt3. Again 1. K—R8 is unplayable on account of R—R8 ch followed by Kt—Q ch.

1. ——— K—B7
2. Kt—Q ———

The Pawn cannot Queen for fear of Kt—K3 ch.

2. ——— K×Kt
3. K—R8 ———

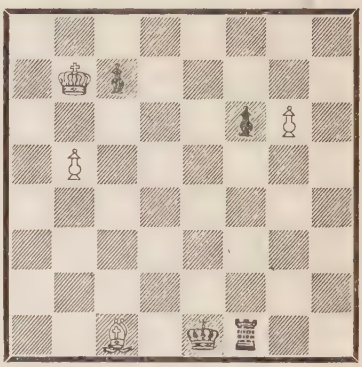
Black is now unable to move the Bishop, since that would leave the road free for R—KB8. If the Pawn Queens, 4. R—Kt Draws.

3. ——— K—K8
4. R—Kt2 and Draws.

The economy of the complex achievements of the White pieces is of a high order.

The Passed Pawn is supported by the Bishop, opposed by the Rook. The latter is badly obstructed by its KBP.

By Henri Rinck



White to play and win

The Bishop is able, in making use of various motifs, to block the KKt file.

1. B—K3 ———

Direct attack on the square Kt.

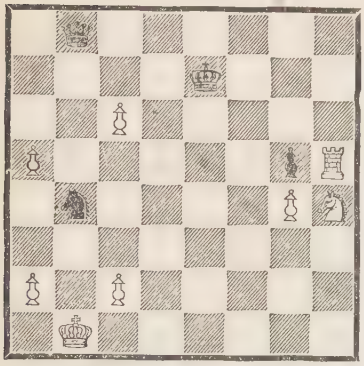
1. ——— R—B6
2. B—Kt5 ———

After P×B obstruction by the Black Pawn, if R—KKt6; 3. B—R4 a pin. The Pawn cannot be stopped.

The composition is clean, economical, precise.

The win of the Queen by Rook and Knight which succeed in giving Check Queen is here represented in a variety of ways.

By Henri Rinck



White to play and win

1. R—R8 — — —

Attack on the Queen to deprive it of its mobility. The Rook is guarded by the threat of a Check King.

1. — — — Q—Kt4

Of the 15 squares originally open to the Queen no less than 14 are barred by direct attack or the threat of Check Queen.

2. Kt—B5 ch K—B3
3. R—R6 ch K—K4

Continued threats of Check Queen force the King on to this spot.

4. R—K6 ch K—B5

or 4. K—Q4; 5. P—B4 ch

5. R—K4 ch and wins the Queen the next move.

A variegated, fragrant bouquet.

SIXTH BOOK

EXAMPLES AND MODELS

White—I. Berger
Black—P. Gaspary—(Athens).

1. P—K4 P—K4
2. Kt—KB3 Kt—QB3
3. B—Kt5 Kt—B3
4. P—Q3 Kt—K2

If 5. Kt×P, P—B3; 6. Kt—B4, Kt—Kt3; the White pieces get into difficulties.

5. B—B4 P—B3
6. Kt—B3 Kt—Kt3

White here should have proceeded with P—KR4, which disarranges the Black position again.

7. Kt—Kt5 ———

But also this retains an advantage in development.

7. ——— P—Q4
8. P×P P×P?

Black had to drive the Knight away by P—KR3. The Knight would have gone to K4 with a good game for White; nevertheless, that was Black's best chance.

9. Kt×QP! Kt×Kt
10. Q—B3 B—K3

Now the diagonal QR4 to K8 has no defence.

11. Kt×B P×Kt
12. B—Kt5 ch K—K2
13. B—Kt5 ch Kt—B3
14. Q×P ch K—Q3
15. B—Q2 P—QR4

If 15. P—K5; 16. P—Q4, P—K4; 17. Q—B6 ch, K—K2; 18. B—Kt4 ch followed by B—B4 ch. If 15. Kt—Q2, White Mates in five moves, and if 15. Kt—Q4; 16. P—QB4. (This note is taken from I. Berger's book, *Probleme, Studien, Partien.*)

16. P—QB4 Resigns.

White—Dr. Tarrasch
Black—Pillsbury

(Played at Monte Carlo, 1903.)

1.	P—K4	P—Q4
2.	P×P	Q×P
3.	Kt—QB3	Q—Q
4.	P—Q4	Kt—KB3
5.	B—K3	P—B3
6.	B—Q3	B—Kt5
7.	KKt—K2	P—K3
8.	Q—Q2	B—Q3

Black has not played the Opening to the best advantage, and his last move is weak. White threatened to cut off the retreat of the QB by Kt—Kt3; hence, B—R4 was here the reply.

9.	Kt—Kt3	Q—B2
10.	P—KR3	KB×Kt

This should lose. The lesser evil was B—R4.

11.	RP×B	———

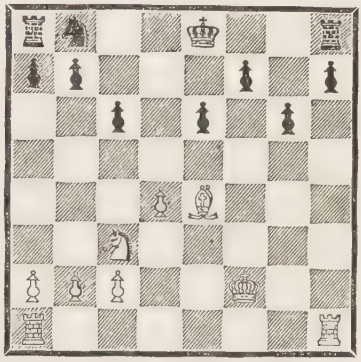
The R line being open, P—Kt5—Kt6 is threatening.

11.	———	Kt×P

with the courage of despair.

12.	P×B	Q×P ch
13.	B—B2	Q×KtP
14.	B—K4	Q×B ch
15.	Q×Q	Kt×Q
16.	K×Kt	P—KKt3

Position after sixteenth move of Black



Black, in his three Pawns plus, has a material equivalent for the White Bishop, but White has an enormous start in development. Therefore, White had to attack. Where? On the Queen's side, where White is clearly superior; by no means on the King's side, where the Black Pawns have it all their own way. The target for the attack, as Dr. Tarrasch justly states in his book, *Die Moderne, Schachpartie,* is QB6. After 17. P—Kt4 White threatened immediately P—Kt5. If 17. P—QR3; 18. P—QR4, whereupon P—Kt5 cannot be prevented, a Black Pawn is sure to be weakened and the supremacy of the

White pieces decides the fight long before the Black Pawn can get into action.

White followed this plan only after losing much valuable time; he lost his superiority in development, and the game ended Drawn. The further course of the game does not seem to be of sufficient interest.

White—Burn
Black—Snosko Boroski

(Played at Ostende, 1906.)

1. P—Q4	P—Q4
2. P—QB4	P—K3
3. Kt—QB3	P—QB4
4. BP×P	KP×P
5. Kt—B3	Kt—QB3
6. B—Kt5	B—K2
7. B×B	KKt×B
8. P—K3	———

In reply to P×P Black plays best 8. P—Q5; 9. Kt—K4, 0—0; 10. P—K3, Q—Q4. Then possibly 11. Kt—Kt3, P×P; 12. Q×Q, Kt×Q; 13. B—B4 or 11. QB—Kt5; 12. B—K2 whereupon neither side has alarmingly weak spots.

8. ———	P×P
9. Kt×P	Q—Kt3

Black menaces the KKt and the QKtP. If White by all means desires to avoid the isolation of his QP, he loses a move. Black having only a minimum of weaknesses, White would be unable to compensate this loss of time by an attack. Hence, the best move seems clearly indicated here: 10. Q—Q2. If then 10. Kt×Kt; 11. P×Kt, 0—0; 12. B—K2, B—K3; 13. 0—0, White has some initiative, for instance, by Kt—R4—B5 or by taking the K line.

10. Kt—Kt3	———

Now the start in development belongs to Black who therefore seizes the initiative.

10. ———	B—K3
11. B—Q3	0—0
12. 0—0	KR—Q
13. Kt—R4	———

Movements for attack unbacked by superiority. This is the wrong plan. Instead, White should look for safety and stability by, say, Kt—K2

13. ———	Q—B2
14. QR—B	Q—K4
15. Q—K2	QR—B
16. P—B4	———

Attack at all costs!

16. ——— Q—B3
17. P—B5 B—Q2
18. Kt—B5 P—QKt3
19. Kt×B R×Kt

Now the "logic" of the attack becomes evident. The Pawn at B5 had to obstruct the hostile Bishop, that was the intent—now we are told differently. It actually obstructs its own Bishop. If governments behaved like that, the people would get into a pretty mess.

20. P—Kt4 ———

Doing the work of protection twice and certainly overdoing it; the Pawn at B5 is safe enough. The move would be strong if the aggressive intent, P—Kt5, could be realized, but on black points Black holds the sway.

20. ——— QR—Q
21. K—R R—Q3
22. KR—Kt Q—Kt4
23. QR—B P—Q5

To open the centre and to get on to the seventh or eighth row, whereby the White King would be imperilled.

24. P—K4 Kt—K4
25. R—Kt3 Kt(K2)—B3
26. Kt—Q2 ———

permitting Black a further gain of space. True, if the game continues systematically, White is without hope. In such situations it is best to accelerate the coming of the crisis; the sooner it comes, the better. Neither the position nor the nerves can stand the strain.

26. ——— Kt×B
27. R×Kt Kt—K4
28. R—KKt3 P—Q6
29. Q—Kt2 R—B3
30. Kt—B3 Kt×Kt
31. Q×Kt R—B8
32. R(Kt3)—Kt R×R
33. R×R Q—Q7

If now 34. Q—Kt2, Q—B7 the Passed Pawn marches.

34. R—QKt Q—K7
35. Q—Kt2 Q—K6
36. R—Q P—Q7
37. P—R3 Q—Q8 ch
38. Q—Kt Q—K7
39. P—K5 R—Q6

Resigns.

This game was not played by the old master with the strength native

to his style, but is highly instructive by the conclusive manner in which the errors committed were shown up.

White—Janowski
Black—Em. Lasker

(Played in the Match of 1909.)

1.	P—K4	P—K4
2.	Kt—KB3	Kt—QB3
3.	Kt—B3	Kt—B3
4.	B—Kt5	B—Kt5
5.	0—0	0—0
6.	P—Q3	P—Q3
7.	B—Kt5	B×Kt
8.	P×B	Kt—K2
9.	B—QB4	Kt—Kt3
10.	Kt—R4	Kt—B5!

White has not treated the Opening with sufficient precision. Defective, almost the loss of a move, was his ninth move, instead of which the KKt should at once have gone to R4, in order to open the way to P—KB4.

11. B×Kt(B4) ———

11. Q—Q2 does not do because of Kt×KP. But 11. B—Kt3 seems feasible, since thus the advance of the Black QP is deprived of some of its force. It also would parry the threat 11. P—KR3 by 12. B×Kt(B4), P×B; 13. Kt—Kt6, which would be a real menace, as long as the KB is on B4, because of 13. P—Q4 winning two pieces for Rook and Pawn.

11. ——— P×B
12. Kt—B3 B—Kt5

Not so strong is the move B—K3 as recommended by Dr. Tarrasch. White counters by 13. B—Kt3, P—Q4; 14. Kt—Q4, and White has a fair game, because he gets the K line. On the other hand, the move played pinning the White Knight ties up White.

13. P—KR3 ———

An error, which weakens the King's side very much. White should defend by 13. Q—Q2, in order to occupy the KKt file after B×Kt; 14. P×B, Kt—R4; 15. K—R. From now on Black has the advantage.

13. ——— B—R4
14. R—QKt P—QKt3
15. Q—Q2 ———

If instead 15. P—KKt4, P×P in passing. 16. P×P, P—Q4! 17. P×P, Kt×P; 18. Q—Q2, P—KB3

soon to be followed by B—B2, and Black has the best of it both for Middle- and End-game.

15. ——— B×Kt
16. P×B Kt—R4
17. K—R2 Q—B3
18. R—Kt QR—K
19. P—Q4 K—R
20. R—Kt5 Q—R3
21. R(Kt5)—Kt5 P—KB3
22. R—Kt4 P—Kt3!

Stronger than P—KB4, whereupon White on the open lines would get counter-action. The advantage of Black consists in the incapacity of White, of his own accord, to open lines; Black's task is therefore to select the most favourable time and opportunity for forcing the lines open.

23. B—Q3 R—K2
24. P—B4 ———

This gives Black the desired opportunity of conducting his Knight on to a central square. Sooner or later Black will always be able to achieve that end in advancing, when in perfect readiness, P—KKt4 and thus setting the Knight free.

24. ——— Kt—Kt2

If now the BP is captured, the Knight via K3 wins the QP, and then White would be hopeless, since all black squares would be firmly in the hand of Black.

25. P—B3 Kt—K3

The threat is Kt—Kt4, whence B6 and R6 are assailed.

26. B—B P—KB4
27. QR—Kt2 R—B3
28. B—Q3 P—Kt4

This the point. The threat is Q×RP ch.

29. R—KR P—Kt5
30. B—K2 Kt—Kt4

The break-down of White.

31. BP×P P—B6
32. R—Kt3 P×B

Resigns.

White—SCHLECHTER
Black—SUCHTING

(Played at Karlsbad, 1911.)

1. P—Q4 P—Q4
2. P—QB4 P—QB3
3. Kt—KB3 Kt—KB3
4. Kt—B3 Q—Kt3

In the Queen's Gambit the QKtP is somewhat

weak. Guarded only by the QB it prevents, as long as the Bishop has to fulfil this function, the development of the QR. It is easily menaced when the QBP has moved, by Q—Kt3. He who makes this move first has a certain start. But Black has hardly good ground to lay hold on this advantage, since to further his own development, not the prevention of White's development, should be his first aim.

5. Q—B2 ———

guards the KtP, threatens P×P and prevents B—B4.

5. ——— B—Kt5
6. P—B5 ———

Abandons the pressure on Q4 and gets nothing much in return. Moreover, the QP is now burdened with the defence of the BP and is hard put to it to watch the Black KP which will strive to attack it. The proper move was 6. P—K3.

6. ——— Q—B2
7. Kt—K5 QKt—Q2
8. Kt×B ———

Thereby Black gets the superiority on his K4. White might still have fought for this point by 8. B—B4. If then 8. Kt—R4? 9. P—KKt3, P—KKt4? 10. Kt×Kt, P×B; 11. Kt—K5 with various compensations. Probably it would have been the best course for Black to reply to 8. B—B4 by Kt×Kt; 9. B×Kt, Q—B followed by Kt—Q2 so as to prepare P—K4.

8. ——— Kt×Kt
9. Q—B5 P—KR4!

Directed against B—B4, which would now be answered by P—K4.

10. P—K4 ———

To profit by the absence of the Black KKt from B3

10. ——— P—Kt3

Strengthening the intended advance of the KP by driving the White Queen to its KB4: economy of time.

11. Q—B4 P—K4
12. QP×P B×P
13. P—K6 QKt—K4
14. P×P ch K—Q2?

A pity! On Q2 the King is not safe, on B well guarded. The game is

thus thrown out of its logical path.

15. P×P ———

Now, since P—Q5 was no more to be apprehended, White might have played B—K3. The move made is too bold.

15. ——— Kt×BP
16. P×P ch P×P
17. Q—R4 Kt×P?

Incomprehensible! Black should most quickly seize the Castle and return with the Knight, so as to keep the QR from the Queen's file.

18. B—K2 Kt×R
19. B—B4 B—Q3

The Black King finds safety nowhere. That the gain of the exchange is no equivalent therefor is evident.

20. R—Q ———

Not Castling, because the King has to watch the square B2.

20. ——— K—K2
21. R×B Kt×R
22. Kt—K4 QR—Q
23. Q—Q4 ———

There are many threats. Black must seek counter-attack since mere defence will not suffice.

23. ——— Q—R4 ch
24. P—Kt4 Q—KB4

Q—Q loses on account of B—Kt5 ch.

The Queen wants to prevent the Knight from moving. If 25. Kt×Kt, Q—Kt8 ch which leads to a Draw or the pinning of the White KB and lessens the perils of the King, viz., 26. B—Q, KR—B, and White has not sufficient material for a Mating attack and is in all likelihood forced to concede a Draw.

25. B×Kt ch R×B
26. Q×R ch K—B2
27. B—B4 ch K—Kt2
28. Q—Q4 ch K—R2
29. Q×P ch ———

Redoubtable though it seems 29. Kt—B6 ch was not sufficiently strong. The consequence would be 29. K—R3; 30. Kt—Kt4 ch, P×Kt; 31. Q×R ch, K—Kt4 and Black obtains a counter-attack, thus obtaining a Draw.

29. ——— K—R3
30. Q—K3 ch P—Kt4
31. P—KR4 R—K
32. B—Q3 K—Kt2
33. K—Q2 ———

Now Kt—Q6 is threatened.

33. ——— Q—B5
34. P×P Q×Q ch
35. K×Q Kt—Kt6
36. K—Q4 Kt×Kt
37. B×Kt R—QR
38. B×P ———

This Pawn would not have run away. First of all B—Kt should have been played.

38. ——— R×P
39. P—Kt5 K—Kt3
40. P—Kt6 K×P

Black here overlooks a chance to obtain a Stalemate. 40. P—R5; 41. P—Kt7, R—QKt7; 42. K—B5, R×P; 43. B×R, P—R6. Now 44. P×P leads at last to a Stalemate on KR, otherwise the two Knights' Pawns are lost.

41. P—Kt7 R—Kt7
42. K—B5 R—B7 ch
43. K—Kt6 R—Kt7 ch
44. B—Kt5 Resigns.

White—CAPABLANCA
Black—MARSHALL

(The Sixth Game of the Match.)

1. P—K4 P—K4
2. Kt—KB3 Kt—QB3
3. B—Kt5 P—Q3
4. P—B3 B—Kt5
5. P—Q3 B—K2
6. QKt—Q2 Kt—B3
7. 0—0 0—0
8. R—K P—KR3

Black had here the choice between two plans: P—QR3 and advance of the QKtP and QP or quietude on the Queen's side and in the centre, but attack on B6 by KKt—R2—Kt4. The first plan is suggestive, the second one has also merits, above all that thereby no weaknesses are created.

9. Kt—B Kt—R2
10. Kt—K3 B—R4
11. P—KKt4 ———

Almost forced, although KB4 remains weak. On the other hand, the Knight gets a firm hold on KB5.

11. ——— B—Kt3
12. Kt—B5 P—KR4?

Black wanders from the straight road. He should continue with 12. Kt—Kt4. For instance, 13. K—Kt2, Kt×Kt; 14. Q×Kt, B—Kt4; 15. R—R, B×B; 16. QR×B, Kt—K2; 17. P—KR4, P—KB3. Black has counter-play in the centre. The attack of White would be difficult, since it is based on P—Kt5 which would open the KB line.

13. P—KR3 P×P??

This exchange opens the R line for the benefit of White. Henceforth, Black has a hard task.

14. P×P B—Kt4
15. Kt×B Kt×Kt
16. K—Kt2 P—Q4

Better 16. P—KB3 followed by Kt—K3 and K—B2 and occupation of the KR line. Black could not have executed the whole of this program, but he would at least have maintained his Knight on K3.

17. Q—K2 KR—K
18. R—R R—K3?

This is no place for the Rook but for the Knight. From this point the Black position is untenable. White plays, of course, to attack; he does not care for gain of material force by B×Kt and P×P because he is sure to win by the development of his heavy artillery if only he maintains a firm position.

19. Q—K3 P—B3
20. B—R4 Kt—K2
21. B—Kt3 P—B3

The Bishop on Kt3 holds the Black pieces to the support of their QP and occupies therefore much more than its own equivalent.

22. Q—KKt3 P—R4
23. P—R4 Kt—B2
24. B—K3 P—QKt3

To parry B—B5, but all this is only a makeshift.

25. R—R4 K—B
26. QR—R Kt—Kt
27. Q—B3 — — —

Menaces Q5 and forces the exchange of the Bishop, whereby the KKt line is opened.

27. — — — B×Kt
28. KtP×B R—Q3
29. Q—R5 R—R2

Now follows the final assault. The White heavy pieces approach the enemy.

30. Q—Kt6 Kt(B2)—R3

A weak dam!

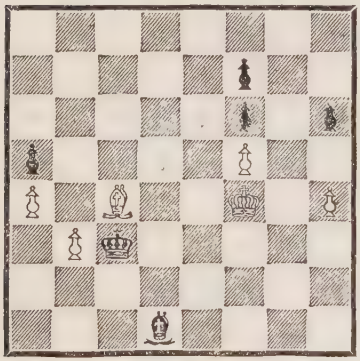
31. R×Kt P×R
32. B×P ch K—K2

If 32. Kt×B; 33. R×Kt, the Rook penetrates to R8 and all is over. The effect of the Queen which stands so near to the Black King is terrible.

33.	Q—Kt7 ch	K—K
34.	Q×Kt ch	K—Q2
35.	Q—R7 ch	Q—K2
36.	B—B8	Q×Q ch
37.	R×Q ch	K—K
38.	R×R	Resigns.

From a game played at Debreczin, 1925.

Dr. Seitz



White, Dr. Tartakower, to play

White is at a disadvantage. He has three weak points: QKt3, QR4, KB5. To defend them is out of the question, since the Black King has penetrated into the White camp. But one must do one's duty. Therefore, Tartakower reviews the situation, looking out for counter-attack. Matters are bad. The sole target for the White Bishop is KB7, for the White King is KR6, but the road to KR6 runs over KKt4, KR5, both of which points are barred by the Black Bishop. It is a matter of mere counting; in no more than three moves the QKtP and QRP must fall and in no more than eight moves a threatening Black Queen will stand on QR.

But Tartakower, an old fighter, fighter in good and bad situations, fighter from inviolate honour, from passion, also from humourous whim, discovers a way to escape the break-down.

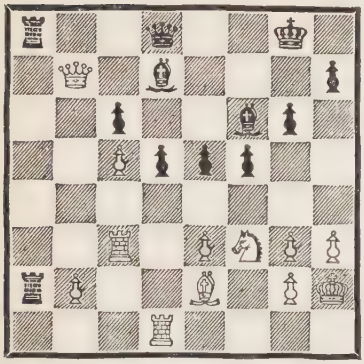
1.	B×P	B×P
2.	B×B	K×B
3.	K—Kt4	K×P
4.	K—R5	K—Kt4
5.	K×P	P—R5
6.	K—Kt7	P—R6
7.	P—R5	P—R7
8.	P—R6	P Queens
9.	P—R7	———

Black cannot win, because he has no chance to approach with his King before White Queens his Pawn.

From a tournament in Argentine, 1925.

Black has, it seems, an overwhelming position. He threatens to win at once by R—Kt. His

G. Boneo



White, Coria, to play

Pawns form a phalanx, he has two Bishops against Bishop and Knight. The White central Pawn is weak, also the QKtP. Only one cause for reflection: the Black King is very sensitive to attacks on his first or second row, because his Pawns have gone forth to attack.

White profits by this opportunity skilfully.

1. B—B4 — — —

If now 1. R—Kt; 2. B×P ch, K—Kt2; 3. Q×R, Q×Q; 4. B×R, and the Rooks are powerful.

1. — — — R(R7)—R2
2. B×P ch K—Kt2

Black wants to win a move, by keeping the Queen assailed. If at once 2. P×B; 3. Q×P ch, K—Kt2; 4. Kt×P, B—K; 5. Q×Q, R×Q; 6. R×R, B×R; 7. Kt—B4; White has still fight left in him. Black should nevertheless have played just that way, because he would have kept an advantage.

3. B×P — — —

Unfortunately for Black, the Queen has no intention of flying.

3. — — — R×Q
4. B×R — — —

If now 4. P—K5, White counters by 5. P—B6.

4. — — — R—Kt
5. P—B6 — — —

Black cannot play 5. R×B, because White simply recaptures and the Pawn can no longer be stopped.

5. — — — P—K5
6. P—B7 and wins.

The mistake made by Black on his second move cost him the game which otherwise would have led to an Ending rather in his favour.

White—Dus Chotimirski
Black—Capablanca

(Played at St. Petersburg (Leningrad), 1914.)

1. P—Q4 P—Q4
2. Kt—KB3 Kt—KB3
3. B—B4 P—B4
4. P—B3 ———

Capablanca in his *Magazine* remarked here that if White had wanted to make this move he should have done so before developing the QB. He adds no further illustration and his opinion seems to be that by means of 3. P—QB3 Black's P—B4 would have been prevented, since it would have cost a Pawn.

4. ——— Q—Kt3
5. Q—B2 P×P
6. P×P Kt—B3
7. Kt—B3 B—Q2

If 7. Kt×P; 8. Kt×Kt, Q×Kt; 9. P—K3 with a stinging attack.

8. P—K3 R—B
9. R—B P—K3
10. B—K2 B—K2
11. 0—0 0—0
12. Q—Kt ———

Black threatened Kt—K5; 13. Kt×Kt, Kt×QP. True, also Kt—Q2 would have parried the threat.

12. ——— Q—R4

"After reflecting half an hour I resolved upon this move. I thought it necessary to keep my Queen upon the Queen's side and at the same time to prevent a White Knight from gaining the post on QB5, as long as the White QB dominated the open diagonal." (Capablanca.)

13. Kt—Q2 P—QR3
14. Kt—Kt3 ———

This is too soon. First 14. P—QR3 had to dominate QKt4, then White had a fair position, having two plans at his disposal—either auspicious. Firstly Kt—Kt3—B5, secondly Q—R2, P—QKt4 and occupation of QB5 by a Knight.

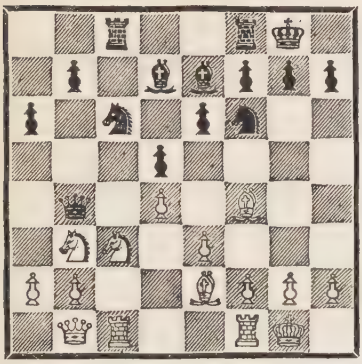
14. ——— Q—Kt5

Very skilfully Capablanca makes use of the slight chances offered him to impede the opponent's attempt at occupying QB5.

15. Kt—B5 ———

A miscalculation, as Black soon demonstrates. If 15. B—Q—says Capablanca—the sequence would have been 15. Kt—R4; 16. P—QR3, Q—Kt3; 17. Kt—B5?, B×Kt; 18. P×B, R×P; 19. P—QKt4, R—B; 20. P×Kt, Q×Q; and Black, regaining his

Position after the fourteenth move of Black



piece, has a decisive advantage. The right plan would have been, it seems, to secure the QB by P—KR3, then to press a little against the King's side with B—Q3 and for the rest to await the dispositions of Black.

15. ——— Kt×P
16. P×Kt B×Kt
17. P—QR3 Q×QP

The rest is silence.

White—Bogoljubow
Black—Romanowski

(Played in a Match at Moscow, 1924.)

1. Kt—KB3 Kt—KB3
2. P—QB4 P—Q4
3. P×P Kt×P
4. P—Q4 P—KKt3

Here B—B4, Marshall's move, is commendable. Black must make a fight for the dominion of the point K5.

5. P—K4 Kt—KB3
6. Kt—QB3 B—Kt2
7. P—KR3 ———

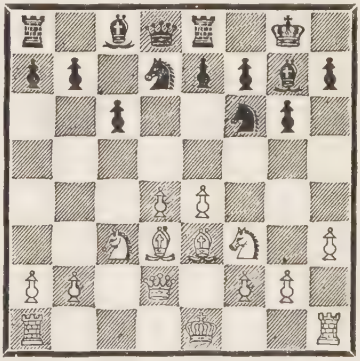
When, as here, the lines are opening, the Bishops are stronger than the Knights and must be guarded against exchange.

7. ——— 0—0
8. B—K3 P—B3

The Double Fianchetto would develop the QB, but too much weaken the QBP.

9. Q—Q2 R—K
10. B—Q3 QKt—Q2

Position after the tenth move of Black



White dominates the centre, but Black wants to simplify his game by P—

K4 and to regain a share of the centre. The force of the White centre consists in the restriction it imposes on the hostile pieces; this force is in danger. A means of encountering the peril was 11. B—B4, because P—K4 could then be met by 12. B×P ch, K×B; 13. P×P with terrific attack.

11. P—K5! ———

Bogoljubow, however, justly chooses a move which meets the danger once for all and which results from the logic of the position. Black's P—KKt3 had weakened KB3 and KR3 and invited the advance of the White KBP. White accepts the challenge.

11. ——— Kt—Q4
12. Kt×Kt P×Kt
13. 0—0 P—KB3

Black is willing to fight. Apparently, he has now shaken the point K4.

14. B—R6 ———

But White discovers the combination which enables him to hold on to K5. The Black Bishop cannot escape being exchanged, because after 14. B—R?; 15. P—K6 followed by B—Kt5 wins at least the exchange.

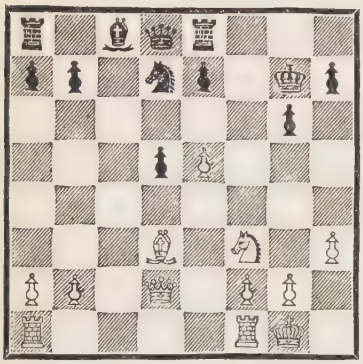
14. ——— P×P
15. B×B ———

If now 15. P—K5, White wins by rushing the King's side, viz., 16. Q—R6, P×Kt (Kt—Kt5 was threatening); 17. B×P, P×B; 18. B—R8, K—B7; 19. Q—R7 ch, K—K3; 20. KR—K, K—Q3; 21. Q×P ch (now Kt—B3 would not do, on account of B×Kt) P— K3 (or K—B2; 22. QR—B ch, K—Kt; 23. Q—Kt3 ch, P—K4; 24. R×P); 22. Q—Kt3 ch, K—B3 (K—K2); 23. R×P ch, K×R; 24. R—K ch, Kt—K4; 25. Q×Kt ch, K—Q2; 26. Q×P ch, K—B2; 27. Q—B5 ch, K—Q2 (K—Kt; 28. R×R) 28. Q—Kt5 ch, winning.

15. ——— K×B
16. P×P ———

The situation has changed. The central Pawns have occupied the posts to which they will cling; they have lost a good deal of their mobility. The centre is divided up. White, by force of his KP, has the supremacy on Black squares. His Rooks

Position after the sixteenth move of White



also are more active than those of Black. The Knight is now stronger than the Bishop, since the Black squares are those that matter most.

16. ——— Kt—B4
17. Kt—Q4 Kt—K3
18. Kt—K2 ———

White declines to exchange the Black Knight except against the White Bishop.

18. ——— R—B
19. P—B4 Q—Kt3 ch
20. K—R2 Kt—Q5
21. Kt—B3 P—K3

Black could not help shutting in his Bishop. If 21. B—K3; 22. Kt—R4, Q—B3; 23. P—QKt3 White threatens too many things at once.

22. QR—Q Kt—B4
23. B×Kt ———

Now the superiority of White on the Black squares has become evident.

23. ——— R×B
24. Kt—K2 B—Q2
25. Kt—Q4 R—B2
26. P—KR4! ———

Subtle as well as strong! White prevents P—KKt4 once for all, whereas he keeps the possibility of opening the King's side in hand. He may, for instance, occasionally push P—R5, exchange the Pawns and then occupy the point Kt5, say by a Knight. True, the bargain is not one-sided; the White King has been weakened. But the Black pieces will be kept busy by the White ones, so that the White King will need little protection by Pawns.

26. ——— QR—KB

Here Black allows himself to be carried away by his spirit of offence. Defence by occupation of the QB line was sounder, though even then the superiority of White, slight as it may be, remains unshaken.

27. R—B3 K—R
28. R—QB Q—Q
29. K—Kt3! ———

In spite of the preparations of Black for attack White need not fear to employ his King actively in the defence. White needs all his troops to decide the fight on the QB line.

29. ——— Q—Kt
30. Q—Kt4 R—Kt

The plan of Black is maturing. He wants to arrive at P—KKt4 by means of P—KR3.

31. Q—Q6 ———

But White, steadily working to obtain the advantage for the Ending, nips Black's plan in the bud. If now 31. Q×Q; 32. P×Q, R(Kt)—Q; 33. R—B7, B—K; 34. R(B3)—B3, R×P; 35. R×R followed by R(B)—B7 White has the superiority both on black squares and on the seventh row and wins easily.

31. ——— Q—K
32. R—B7 B—B
33. R×R Q×R
34. R—B3 Q—K

Not R—B because of 35 K—R3.

35. R—B7 R—Kt2

Black defends as well as he can.

36. Kt—Kt5! ———

But White profits by every card, also the smallest one that he holds.

36. ——— P—QR3
37. Q—B4! R×R
38. Kt×R Q—B2

If Q—Q; 39. Q—Q6, Q×Q; 40. P×Q, K—Kt2; 41. Kt—R8 and wins the Bishop by Kt—Kt6. If 38. Q—Kt; 39. Q—K7, Q—Kt2; 40. Q—Q8 ch, Q—Kt; 41. Kt—K8, again winning the Bishop.

39. Kt×P ———

White has won an important Pawn. The rest is mere technique.

39. ——— B—Q2
40. Kt—B6 B—B3
41. Q—Q6 P—KR4
42. K—R3 K—Kt2
43. P—KKt4 B—B6
44. P×P P×P
45. Q—Q3 B—Kt5 ch
46. Kt×B P×Kt
47. K×P K—R3
48. Q—Q8 K—R2
49. Q—B6 Q—Kt ch
50. Q—Kt5 Q—QB
51. P—R5 Q—B3
52. Q—Kt6 ch K—R
53. K—Kt5 Resigns.

A game which charms by its life and logic.

White—Dr. Tartakower
Black—Mieses

(Played at Baden-Baden, 1925.)

1. P—Q4 P—KB4
2. P—K4 P×P
3. Kt—QB3 Kt—KB3
4. P—KKt4 ———

This move, though it weakens the White King's side, is thoroughly logical, because White wants to assail, he does not want the Black King's side to remain in peace and he must seek safety only on the Queen's side.

4. ——— P—Q4

Among the various moves among which Black may here choose, for instance, P—K3, P—KR3, P—KKt3, P—QB4, P—Q3, the move made is certainly the most natural one.

5. P—Kt5 Kt—Kt

Here B—Kt5 might have been played, as after 6. B—K2, B×B; 7. Q×B, KKt—Q2; 8. Kt×QP, Kt—QB3; 9. Q×P, P—K4; Black plays a promising Gambit, for instance, 10. P×P, Kt—B4; 11. Q—Kt2, Kt—Q5; 12. Kt—K3, B—K2, probably regaining Pawns or else 12. Q—Q2 followed by Castling Queen's side and various attacks.

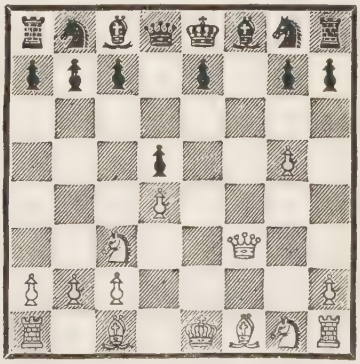
6. P—B3 P×P

In this position KB4 is a strong point for Black, therefore 6. B—B4 was commendable; later on White prevents that move. The consequence might be 7. P×P, P×P; 8. B—Kt2, P—K3; 9. Kt×P, Kt—QB3; 10. Kt—K2, KKt—K2; and Black has counter-attack.

7. Q×P! ———

Therewith B—B4 is prevented and the attack on the KB line opened.

Position after the seventh move of White



A remarkable Gambit. Black will hardly be permitted to maintain his Pawn. He should rather play for counter-attack by Kt—QB3. If then 8. B—K3, P—K4. Or else, 8. Q×P, P—K3 (*Bis dat, qui cito dat*).

7. ——— P—K3

Black attempts to hold on to the Pawn.

8. B—Q3 P—KKt3

According to the rules of Steinitz, Kt—K2 or B—Q3 would have been indicated. The Pawn move weakens the wing too much.

9. Kt—K2 Q—K2

Also B—Kt2 would be of no avail. The points QB2 and K4 are weak, P—KR4—KR5 threatens also, the KP is not to be held in the long run. White has many pieces in play, Black none, at these odds everyone would like to play Gambits.

10. B—KB4 P—B3
11. B—K5 B—Kt2
12. Q—Kt3 Kt—QR3

Or Kt—Q2; 13. B—Q6, Q—Q; 14. R—KB wins (Dr. Tartakower in *Kagan's Neuesten Shachnachrichten*).

13. 0—0 B—Q2
14. B—Q6 Q—Q
15. Q—B4 ———

Also Q—K5 would have given a jolt. Black resigns.

White—Bogoljubow
Black—Reti

(Played at Baden-Baden, 1925.)

1. P—K4 P—K3
2. P—Q4 P—Q4
3. Kt—QB3 Kt—KB3
4. B—KKt5 B—Kt5
5. P—K5 P—KR3
6. B—Q2 B×Kt
7. B×B Kt—K5
8. B—Kt4 ———

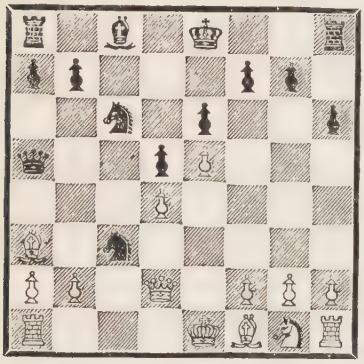
Leading soon to equality. White retains more initiative by 8. B—Q3.

8. ——— P—QB4
9. B×P Kt—QB3

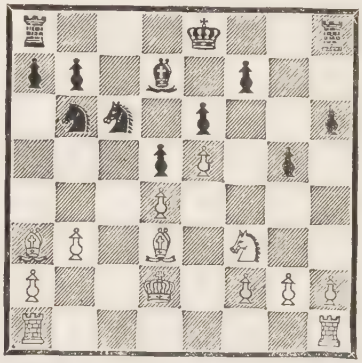
Somewhat complicated, though no more, if as much, is attained thereby than with the simple Kt×B followed by Q—R4 ch.

10. B—R3 Q—R4 ch
11. P—B3 Kt×QBP
12. Q—Q2 ———

Position after the twelfth move of White



Position after the seventeenth move of Black



12. ——— Kt—R5

Black had here the choice between this move and Kt—K5, whence the Knight, after P—KR4, would have had to fight his way back. His decision is a wise one.

13. Q×Q Kt×Q
14. P—QKt3 Kt—Kt3
15. Kt—B3 ———

White has some advantage, because the two Black Knights are inactive. White is approximately two moves in advance. On the other hand, Black has no weak points so that the loss in time is not so perceptible.

15. ——— B—Q2
16. B—Q3 Kt—B3
17. K—Q2 P—KKt4?

Now White has of what he stood in need: a target, the KKtP. That Reti should offer a target to the White Rooks, the action of which is already concerted, whereas the Black Rooks are yet separated, is difficult to comprehend. Impossible that he should value the temporary threat against Q5 as sufficient equivalent for a disadvantage sure to be lasting. Obvious and fairly strong was 17. P—QR4. But also Kt—B was good. The only possible explanation is that Reti hereabouts followed a plan which he at once abandoned and therefore cannot be perceived.

Bogoljubow, on the other hand, from this moment plays with winning precision and invention.

18. P—R3 Kt—B
19. P—KKt4 ———

Marking visibly the Black KKtP as the target. Black, of course, sees the peril, but the hour is too late for successful defence.

19. ——— Kt(B)—K2
20. P—R4 P×P

Forced, for if 20. R—KKt; 21. P×P, P×P; 22. R—R5 the doom of the Pawn cannot be averted for long.

21. R×P 0—0—0
22. QR—R KR—Kt
23. R—KKt R—R
24. B—Q6 Kt—Kt3
25. B×Kt P×B
26. R(Kt)—R ———

Sooner or later the KRP had to fall. Black resolves on exchanging the KtP, so that White's Pawn plus consists in a backward Pawn.

26. ——— P—KR4
27. P×P P×P
28. R×P R×R

Black exchanges a Castle, so as to facilitate the use of his King for defence.

29. R×R R—Kt
30. K—K3 P—Kt3
31. R—R4 ———

preventing R—Kt5. First of all, White takes up a firm position.

31. ——— R—Kt2
32. Kt—R2 ———

The Knight aims at B6. On that dominating post it shall aid in forcing the decision.

32. ——— B—K
33. R—R8 K—Q2
34. P—B3 Kt—K2
35. B×Kt ———

Of course! The Black Knight would have loved to have established itself on KB4, but he had no safe road to reach that point.

35. ——— K×B
36. Kt—Kt4 K—B2
37. P—R4! B—B3
38. R—QKt8 ———

White wants to prevent the Bishop from getting to a square where it can defend itself without protection from King or Rook; besides he wants to make the development of the Bishop on the diagonal QR3 to KB8 a hard task. Otherwise, counter-

attacks would become feasible.

38. ——— K—Kt3
39. Kt—B6 R—QB2
40. K—Q2 K—B2

The King does not go to B4 because White would reply R—KB8.

41. R—KKt8 P—QKt4
42. P—R5 ———

Pursuing the above plan, White avoids the exchange which would develop the Bishop. White now wants to play R—Kt—QB or K—B3—Kt4 and enforce the exchange of Rooks. Black makes a desperate attempt to attain counter-attack.

42. ——— P—Kt5
43. R—KR8! K—Kt3
44. R—QKt8 P—QR3
45. R—Kt6 ———

This the point! Bad would have been R×P, because B—Kt4 would have shut the Rook in.

45. ——— K—B4
46. R×RP K—B5
47. R—Kt6 K×P
48. R×P ———

and Black resigned after a few uninteresting moves.

White—Torre
Black—Yates

(Played at Baden-Baden, 1925.)

1. P—Q4 Kt—KB3
2. Kt—KB3 P—KKt3
3. Kt—B3 P—Q4

Black cannot well leave the whole of the centre to White without a struggle.

4. B—B4 ———

But now White has the advantage on K5.

4. ——— P—B3

Probably unnecessary; therefore, loss of time.

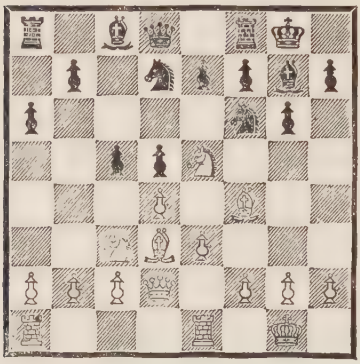
5. P—K3 B—Kt2
6. B—Q3 0—0
7. 0—0 QKt—Q2
8. R—K ———

White saves the move P—KR3, because, if Kt—R4, the White KB by B—Kt5 can still evade exchange.

8. ——— P—QB4
9. Q—Q2 P—QR3
10. Kt—K5 ———

White tries to gain the QBP and to make play on the Q line. The cleanliness of White's play is remarkable; he has played hitherto without any weakening Pawn moves, a

Position after the tenth move of White



puritan of the theory of Steinitz.

10. ——— Kt×Kt

That facilitates White's task. Now 10. Kt—R4 was necessary. If 11. Kt×Kt, B×Kt; 12. Kt×P, B—QB3 or 12. P×P, Q—R4. In either case Black would have a fine game, so that only 12. B—K5 was in question, whereafter 12. B—QB3 was playable.

11. B×Kt P—B5

Now correct, because pressure on Q5 evidently is useless and P×P is threatened.

12. B—K2 B—B4

But that is not in line. The logical continuation was P—QKt4, so as to fight against the advance of the White KP with B—Kt2.

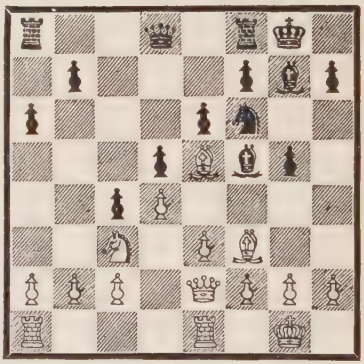
13. B—B3 P—K3
14. Q—K2! ———

An excellent move which menaces B×Kt followed by P—KKt4 and at the same time exerts pressure on QB4.

14. ——— P—KKt4

The lesser evil would have been 14. P—KR4; 15. P—KR3, P—KR5.

Position after the fourteenth move of Black



15. P—K4 ———

The force of this advance which uproots the Black QBP and at the same time gains space for attack against the adverse King is manifest.

15.	———	P×P
16.	Kt×P	Kt×Kt
17.	B×Kt	KB×B
18.	P×B	Q—B2
19.	Q—B3	———

Again an excellent move directed against the weaknesses QKt7, QB5, KB6, and simultaneously frees the KR.

19.	———	B×B
20.	R×B	QR—B
21.	P—KR4	———

The culminating point of White's plan. The Black KKtP cannot be held. The sequence is little more than elementary technique.

21.	———	Q—K2
22.	P×P	K—R
23.	Q—K3	R—KKt
24.	P—KB4	P—QKt4
25.	R—Q	QR—Q
26.	R(K4)—Q4	Q—B4
27.	K—B2	R—QB
28.	R—KR	Q—K2

At the finish a mistake; Black had to play R—Kt2 and to endure R—Q8 ch. Black probably did not deliberate, having no hope left and possibly being content with the approaching end.

White Mates in five moves by 29. R×P ch, etc.

White—Samisch
Black—Spielmann

(Played at Baden-Baden, 1925.)

1.	P—Q4	P—K3
2.	Kt—KB3	P—QB4
3.	P—K4	P×P
4.	Kt×P	Kt—KB3
5.	B—Q3	P—Q3
6.	0—0	B—K2
7.	Kt—Q2	0—0
8.	K—R	QKt—Q2
9.	P—QB3	P—QR3

Here P—Q4 would have given Black a comfortable game.

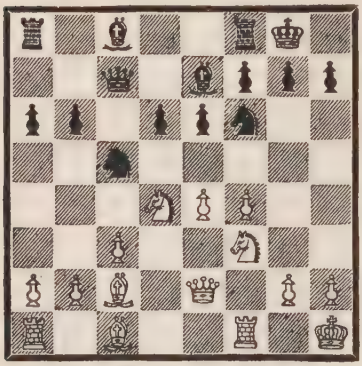
10.	Q—K2	———

White takes no pains to impede the development of Black, as he could have done by preventing P—Q4. His idea is a thoroughly practical one. Knowing Spielmann's desire to make combinations, he hopes thereby to be offered a favourable opportunity.

10.	———	Q—B2
11.	P—KB4	P—QKt3
12.	Kt(Q2)—B3	Kt—B4
13.	B—B2	———

Black has a fair position. He need not fear the attack White has prepared and may continue

Position after the thirteenth move of White



with 13. B—Kt2. If then 14. P—K5, KKt—K5 the Black Knights are firmly entrenched, since for P—QKt4 White needs many preparations as long as the QBP is unguarded. And 14. Kt—KKt5 is very problematical on account of 14. P—KR3; 15. P—K5, P×Kt; 16. P×Kt (else KKt—K5), B×P; 17. P×P, B—K4; 18. P—Kt6, P×P; 19. R×R ch, R×R; 20. B×P, R—B3 or 20. P—Kt4, Q—B2. To summarize, White cannot take the position by violent assault because he is not sufficiently developed.

13. ——— P—K4

But with this move that wants to prevent P—K5 for good — unnecessarily, since that move would not hurt — Black renders White the service of allowing him two strong Bishops.

14. Kt—B5 ———

More lucid and also stronger play would have been 14. P×P developing the QB and after that Kt—B5.

14.	———	B×Kt
15.	P×B	P—K5
16.	Kt—Q4	P—Q4
17.	B—K3	B—Q3
18.	P—KKt4	———

White has a firm position, Black a weak spot on Q4. For all that the decision had not yet arrived, but Black now commits the grave error of forcing the decision in quick pace and thereby imperils his own game.

18. ——— Kt—Q6

Sacrifice of a Pawn in order to occupy the square K5 with an officer, but the compensation is insufficient.

19.	P—Kt5	Kt—Q2
20.	B×Kt	P×B
21.	Q×P	Kt—B4
22.	Q—K2	KR—K
23.	R—B3	Q—K2

The Queen would probably better have taken the diagonal QB to KR6, one Rook the square K5, the other one on K.

24. Q—Kt2 Q—K5
25. QR—B ———

Black's position looks fine, but he is a Pawn minus and threatens nothing. Nor can he invent threats; White is posted too firmly.

25. ——— Kt—Q6
26. P—B6 B—B4
27. P×P? ———

Here P—B5 was important. Now Black has a chance.

27. ——— B×Kt
28. P×B QR—B

But that is an error! Black could still have fought if he had played Q—B4. He had to prevent the White Pawns from gaining white squares. After Q—B4 White, in order to resume his attack, would have had to dislodge the Black Queen, for instance, by R—R3—R6—B6, or Q—R3 or Q—Kt4 after due preparations. In the meanwhile Black could have pursued his own attack, say by P—QR4—R5. The QB line was Black's in any case.

29. P—B5 ———

That is decisive, because White has threats, Black none.

29. ——— R—B3
30. P—Kt6 BP×P
31. P×P K×P
32. B—R6 Resigns.

The above game was not free from guilt and error, but rich in temper and invention.

White—Alekhine
Black—Marshall

(Played at Baden-Baden, 1925.)

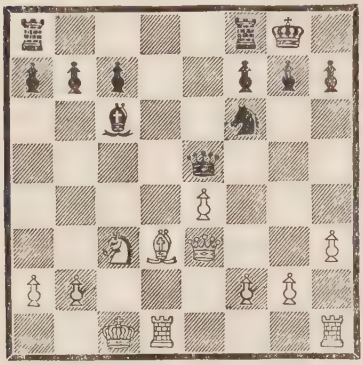
1. P—Q4 P—Q4
2. P—QB4 Kt—KB3
3. P×P Kt×P
4. P—K4 Kt—KB3
5. B—Q3 ———

If 5. Kt—QB3, P—K4! forcefully. 6. P×P, Q×Q ch; 7. K×Q, Kt—Kt5; 8. Kt—R3 with a fairly even game.

5. ——— P—K4
6. P×P Kt—Kt5
7. Kt—KB3 Kt—QB3
8. B—Kt5 B—K2
9. B×B Q×B
10. Kt—B3 Kt(B3)×P
11. Kt×Kt Q×Kt
12. P—KR3 Kt—B3

13. Q—Q2 B—Q2
14. Q—K3 B—B3
15. 0—0—0 0—0

Position after the fifteenth move of Black



White, having repulsed the somewhat precipitate attack launched by Black, has impressed his signature on the position. In Castling Queen's side he has given a target to the adversary, but he has also prepared a forceful advance on the other wing. Since the attack on KR7 can soon be initiated White's attack seems to have the start over Black's. In any case, White has retained the initiative.

16. P—B4 Q—K3

Here Black slides into the downward groove. In the centre the Queen is in peril. Q—QR4 was more natural and also preferable.

17. P—K5 KR—K

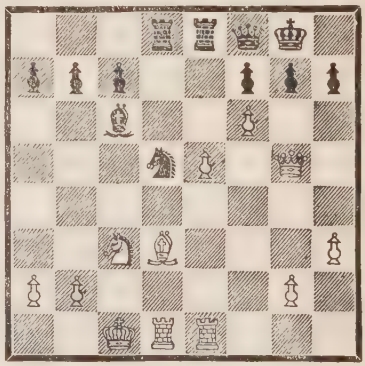
If 17. Kt—Q4; 18. Kt× Kt, B×Kt; 19. B×P ch, K—R; 20. B—B5 with a manifest advantage.

18. KR—K QR—Q

But now it was high time to remove the Knight to Q2. Black does not care to defend himself, but he is forced to do so because White has the better development and has Pawns to sustain the fight, whereas the Black Queen's side Pawns are for the present mere spectators.

19. P—B5 Q—K2
20. Q—Kt5 Kt—Q4
21. P—B6 Q—B

Position after the twenty-first move of Black



22. B—B4 ———

Excellent! The Black Knight obstructs the White QR which is intended to attack the Black QR that already is threatened by the White. Black has no time for P—KR3 on account of P×P. The move made is at once decisive.

22. ——— R×R
23. R×R Kt×P ch
24. P×P Kt×Kt

In order to continue with Q—B4 if the Knight is taken. Nevertheless, it was not advisable to remove the Knight from the centre at this critical moment. Better 24. Q—K to reply to the formidable 25. P—K6 with R—Q4. True, if White plays correctly he must win, viz., 25. P×Kt, R—Q3; 26. B×P ch or 25. B—Q4; 26. B—Q3, B—K3; 27. B×P ch, K×B; 28. R—K4. But, even so, Black would thus have had the chance of White committing the error 25. P—K5.

25. K—Kt ———

Even B×Kt would have won in spite of the pleasantry 25. Q—B4 ch; 26. K—Kt, B—K5 ch; 27. K—R!, White always retaining formidable threats.

25. ——— Q—K
26. P—K6 B—K5 ch
27. K—R ———

Of course!

27. ——— P—KB4
28. P—K7 ch R—Q4
29. Q—B6 Q—B2
30. P—K8 Queens Resigns.

White—Niemzowitch
Black—Bogoljubow

(Played at Baden-Baden, 1925.)

1. Kt—KB3 Kt—KB3
2. P—K3 P—Q3
3. P—Q4 QKt—Q2
4. QKt—Q2 ———

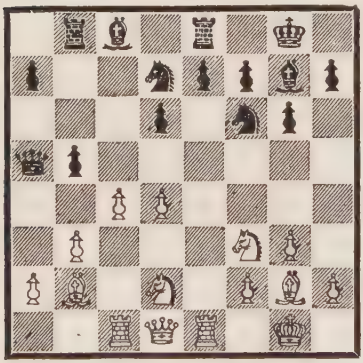
Recently a style has come into vogue to play the Opening indifferently. Of course, one need not desperately strive for initiative, one may win while on the defensive and in counter-attack, and by lack of initiative one by no means permits the game to get out of hand, but, all in all, it pays to play sharply. Here the natural move would have been 4. P—QB4 and 5. Kt—B3, to hem Black in.

4. ——— P—KKt3
5. P—KKt3 B—Kt2
6. B—Kt2 0—0
7. 0—0 P—B4
8. P—Kt3 Q—B2
9. B—Kt2 QR—Kt
10. P—B4 BP×P
11. KP×P ———

If 11. Kt×P; 12. P—QR3; the point QB4 remains Black.

11. ——— P—Kt4
12. R—K R—K
13. R—B Q—R4

Position after the tenth move of Black



Black has had time to develop his game. White's KB3 is weak. Black, however, has less space than the first player.

14. P—QR3 P×P
15. Kt×P Q—R4

Now White is weak on Q5, but he has the majority of Pawns on the Queen's side. All in all, a balanced position.

16. P—QKt4 Kt—Kt3

In reply to 16. Kt—Q4 White might have played Kt—K5.

17. Kt×Kt ———

Very just! Not Kt—R5 because of QKt—Q4.

17. ——— P×Kt
18. Kt—Q2 B—Kt5
19. Q—B2 B—R3

Black wants to force P—KB4 in order to weaken the KKtP. Bogoljubow's play, though careful, is vigorous.

20. P—KB4 B—B4

To play P—KKt4 which now would be parried by P—B5.

21. Kt—K4! B—Kt2
22. Kt×Kt ch B×Kt
23. Q—Q2 B—K3

The threat was B—B6 followed by P—Q5.

24. B—B6 KR—B
25. Q—Kt2 P—Q4
26. P—Kt5 R—Q
27. P—QR4 B—R6

The Middle-Game is played finely and strongly

by both masters. It is the plan of Black to counter the attack that White has initiated on the Queen's side by an attack on the KKtP. To begin with, the point KR6 must be secured.

28. Q—KB2 B—B4
29. B—B3 ———

But here White falls off perceptibly. The Bishop, bound for some time to guard Q4, would better have been left alone. The logical continuation was R—R and P—R5.

29. ——— B—K5
30. P—R5 P×P
31. B×P KR—QB
32. B—B3 Q—R6

Now it is manifest, how heavily the loss of time B—B3—R5—B3 weighs. If the Rook stood on the QR line, the Bishop on Kt2, White now might have strengthened the weak spot KKt3 by R—R3 and caused Black's attack to slow down.

33. R—K2 ———

If 33. Q—B, Q—Kt4; 34. R—K3, P—Kt4 with a good game.

33. ——— P—R4
34. R—Q2 K—Kt2
35. QR—K P—R5
36. Q—B Q—B4
37. B—Kt2 P×P
38. P×P R—KR
39. R—Kt2 B×R
40. K×B R—R3

White resigned. The strategy of Black has carried the day. From the time that the White Bishop erred off to QR4 the energy of Black's attack and the logic of his play were a model.

White—Reti
Black—Alekhine

(Played at Baden-Baden, 1925.)

1. P—KKt3 P—K4
2. Kt—KB3 P—K5
3. Kt—Q4 P—Q4
4. P—Q3 P×P
5. Q×P ———

The Pawn position would be more compact after BP×P. But Reti plays for development which is furthered by getting the Queen out of the range of his Rooks.

5. ——— Kt—KB3
6. B—Kt2 B—Kt5 ch

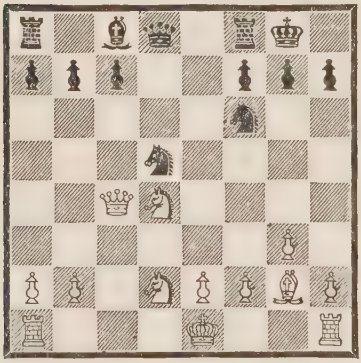
The idea is to block the point QB6.

7. B—Q2 ———

But QKt—Q2 was probably better. The Black KB is a little endangered and not wholly worth being exchanged for the fine White QB.

7. ——— B×B ch
8. QKt×B 0—0
9. P—QB4 Kt—R3
10. P×P Kt—QK5
11. Q—B4 QKt×P

Position after the eleventh move of Black



The development is accomplished. White has somewhat the better of it in the centre, but Black has brought his pieces more rapidly to the scene of action.

12. Kt(Q2)—Kt3 ———

White espies a weakness of Black's on QB5, the Bishop on Kt2 retarding P—QKt3.

12. ——— P—B3

Black with this move admits the weakness of his QB4.

13. 0—0 R—K
14. KR—Q B—Kt5
15. R—Q2 Q—B

Black seeks compensations by exerting pressure on the King's side.

16. Kt—B5 B—R6
17. B—B3 B—Kt5

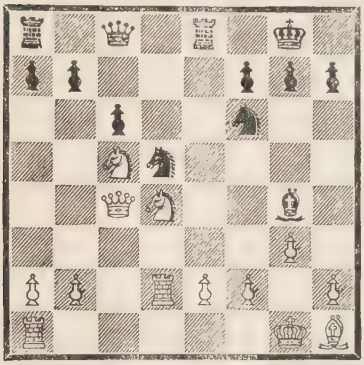
Black is ready to consent to a Draw.

18. B—Kt2 B—R6
19. B—B3 B—Kt5
20. B—Kt2 B—R6
21. B—B3 B—Kt5
22. B—R ———

In relying upon the strength of his advance post on QB5, White refuses the Draw.

Here Black could have prevented the attack of the White Queen's side Pawns, which, of course, he saw coming, by P—QR4. He resolves, however, to allow the storm to break because he smells, as it were, a profound

Position after the twenty-second move of White



combination directed against the White King.

22. ———	P—KR4
23. P—QKt4	P—R3
24. QR—B	P—R5
25. P—R4	P×P
26. RP×P	Q—B2
27. P—Kt5	———

White is here too impetuous. On the one hand, he should not have aided in the development of Black's QR; on the other hand, he had to drive the Black Knight on Q5 from its strong post sooner or later, and the right moment had just now arrived. There was no cause for holding the KP back, it should now have its say. With 27. P—K4, Kt—Kt3; 28. Q—B3, QR—Q; 29. Kt(Q4)—Kt3 White had a favourable position, for instance, R×R; 30. Q×R, R—Q; 31. Q—B4, Q—B; 32. P—R5. If 27. Kt—K2, where the Knight has a better post than on Kt3, White had time for 28. P—B3, upon which Q×P ch, of course, would not be playable and the QB would become embarrassed. All in all, with 27. P—K4 White had slightly the better of it and kept the initiative. But from the moment that White omitted that move Black takes the initiative out of White's hands.

27. ———	RP×P
28. P×P	R—K6!

If 29. P×R, Q×P is deadly.

29. Kt—B3	———

Still White is unwilling to simplify. B—B3 was bitterly needed. Now the Knight is missing on the Queen's side.

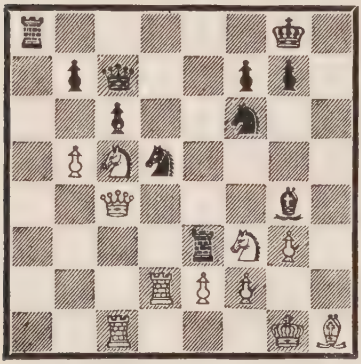
29. ———	P×P

The introduction to one of the most charming combinations known to Chess.

30. Q×P	Kt—B6
31. Q×P	———

There is nothing else.

Position after the twenty-ninth move of White



31. ——— Q×Q
32. Kt×Q Kt×P ch
33. K—R2 Kt—K5!

To have captured the Rook would have profited nothing, but if now 34. P×R, KKt×R and wins exchange or piece.

34. R—B4 ———

White is equal to the task; play and counterplay are on the same high level. If 34. Kt×R; 35. Kt×Kt, R—Q6; 36. Kt—B5.

34. ——— Kt×BP!

Now the King becomes target.

35. B—Kt2 ———

This Bishop is too valuable for defence to allow its exchange.

35. ——— B—K3
36. R(B4)—B2 Kt—Kt5 ch
37. K—R3 Kt—K4 ch
38. K—R2 R×Kt
39. R×Kt Kt—Kt5 ch
40. K—R3 Kt—K6 ch
41. K—R2 Kt×R
42. B×R Kt—Q5

White resigned, because after 43. R—K3, Kt×B ch; 44. R×Kt, B—Q4 wins. The play in this combination was rich in invention and variety.

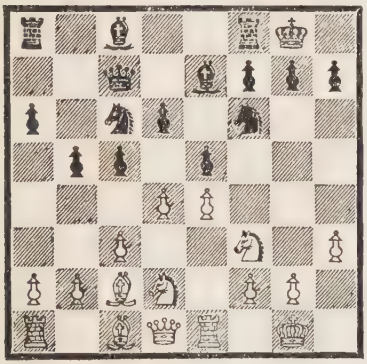
White—Sir George Thomas
Black—Rubinstein

(Played at Baden-Baden, 1925.)

1. P—K4 P—K4
2. Kt—KB3 Kt—QB3
3. B—Kt5 P—QR3
4. B—R4 Kt—B3
5. 0—0 B—K2
6. R—K P—QKt4
7. B—Kt3 P—Q3
8. P—B3 0—0
9. P—KR3 Kt—QR4
10. B—B2 P—QB4
11. P—Q4 Q—B2
12. QKt—Q2 Kt—B3
13. P—Q5 ———

Black threatened to win a Pawn on Q4, but that Pawn could not have been maintained, and White therefore could ignore the

Position after the twelfth move of Black



threat. In not doing so he shuts off the centre and puts all his weight on to the wings. But there Black has as much advantage as White—on the Queen's side even the greater one, since he enjoys there more freedom than White.

13. ——— Kt—Q
14. Kt—B Kt—K

Now, according to Philidor, the Pawns in front, Knights and Bishops backing them up.

15. P—QR4 ———

On the Queen's side White has nothing to look for. His chances are on the King's side. White should have omitted this move and immediately started with P—KKt4, so as to make himself strong on the KKt line.

16. ——— R—Kt

The temporary possession of the QR line avails White nothing.

16. P×P ———

Best, since otherwise the QB would have to watch his QKtP.

16. ——— P×P
17. P—KKt4 P—Kt3
18. Kt—Kt3 Kt—Kt2
19. K—R P—B3
20. R—KKt Kt—B2
21. Q—B B—Q2
22. B—K3 R—R

Now the counter-thrust prevents White from employing his Castles as he would desire. Hence, he cannot execute his plan of Q—Kt2 and Kt—B5.

23. Q—Kt2 R×R
24. R×R Q—Kt2
25. K—R2 R—R
26. Q—B R—R3
27. Kt—Q2 ———

White must retreat, for Black holds the QR line and threatens to enter with his Castle or Queen into the White camp.

27. ——— Q—R
28. R×R Q×R
29. Kt—Kt3 Kt—Kt4

Now Black has the advantage on the King's side, because the White KKt has to stand guard on QKt3. Black brings his advantage home in a model fashion. To begin with, he forces the weakening advance of the adverse KRP.

30. K—Kt2 P—R4
31. P—R4 Kt—B2
32. P×P P×P
33. K—R2 Q—B
34. Q—Kt2 K—B
35. Kt—Q2 P—B4

Now the attack is opened up against the White KRP and thus the White KP is torn away from its phalanx and the QP becomes weak.

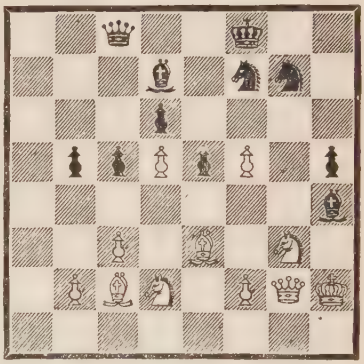
36. P×P B×P
37. P—B6! ———

Also White plays in masterly fashion. He makes the utmost use of the untenable BP and gets up an attack against the King and the KRP.

37. ——— B×P
38. Q—B3 B—R5

If now 39. Kt×P? or

Position after the thirty-sixth move of Black



39. B—R6, Black replies B—Kt5.

39. B—Kt6 B×Kt ch
40. P×B B—B4
41. B×Kt ———

White prefers to play for an attack instead of regaining his Pawn. His judgment is perfectly right, since the End-Game resulting from 41. B×P, Kt×B; 42. Q×Kt, owing to the strength of the KP and the weakness of the White QP, would be hugely in favour of Black.

41. ——— K×B
42. Kt—K4 Q—Q2
43. B—R6 K—Kt3
44. B×Kt K×B
45. P—QKt4 ———

But therewith White surrenders the possibility

of supporting his QP by P—Kt3 and P—B4. The right plan was to assume with Kt—B2 a firm position, to play the Queen to Q2 or K3, the King to Kt2 and to threaten counter-attacks as soon as the Black Queen strays too far away from its King and QP. Against such a tenacious defence Black would still have had to overcome great difficulties.

45. ——— P—B5
46. Kt—Q2 ———

And also here Kt—B2 would probably have been preferable.

46. ——— Q—KB2
47. Q—K3 ———

If 47. K—Kt2, B—Kt3, and the White QP cannot be held in the long run.

47. ——— Q×P
48. Q—Kt5 ch B—Kt3
49. Q—K7 ch K—Kt
50. Q—Q8 ch K—B2
51. Q—Q7 ch K—B3
52. Q—Q8 ch K—B4
53. Q—Q7 ch K—B3
54. Q—Q8 ch K—Kt2
55. Q—K7 ch Q—B2

There was no other way; the King could otherwise find no protection.

56. Q×QP Q—B7 ch
57. K—R3 K—R3
58. Kt—Kt ———

The game, since P—K5 was already threatened, was not to be saved; but this is a blunder.

58. ——— Q—B4 ch
59. K—Kt2 Q×Kt
60. Q—R8 ch K—Kt4
61. Q—Q8 ch K—Kt5
62. Q—Q7 ch Q—B4
63. Q—Q ch K—Kt4

Resigns.

White—Alekhine
Black—Colle

(Played at Baden-Baden, 1925.)

1. P—Q4 P—Q4
2. P—QB4 Kt—QB3
3. Kt—KB3 B—Kt5
4. Q—R4 ———

A novel attempt. The move here ordinarily played is P×P.

4. ——— B×Kt
5. KP×P ———

White does not worry over the position of Pawns if he gets open lines for his Bishops. Also, the KBP, if well supported by officers, can serve excellently in an inroad on the hostile array of Pawns.

5.	———	P—K3
6.	Kt—B3	B—Kt5
7.	P—QR3	B×Kt ch
8.	P×B	Kt—K2

The Black KB had to go to Kt5, because the KKt was destined to support the QKt on K2. Up to this point the Opening has run a logical course.

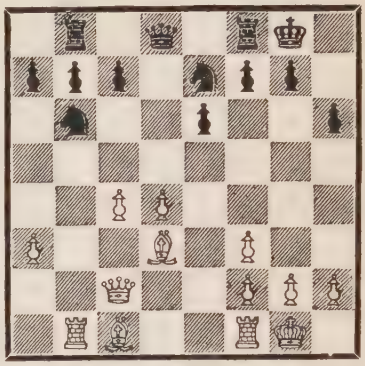
9.	QR—Kt	QR—Kt
10.	B—Q3	P×P

But this is not justified. The QP has to retain its post as long as possible, so as to block the White QP which in its turn obstructs the diagonal QKt2 to KKt7 of the QB.

11.	B×P	0—0
12.	0—0	Kt—Q4
13.	Q—B2	Kt(B3)—K2
14.	B—Q3	P—KR3
15.	P—QB4	Kt—Kt3

In consequence of the censured exchange of Pawns White has now an advantage. White's strategy will be to open the lines for his Bishops, either with P—B4—B5 or by a sacrifice with P—Q5. Black cannot well attain counter-attack, since P—QB4, which would be favourable for the Queen's side, by opening the diagonal of the QB would endanger the King's side. The play of Alekhine brings the above advantages to account and at the same time gives Black opportunities for committing errors or mistakes, wherever such opportunities can be given without endangering White. Thus Alekhine joins, in his style, logic and psychology.

Position after the fifteenth move of Black



16.	R—Q	Kt(Kt3)—B
17.	P—B4	P—QKt3
18.	B—Kt2	P—QB3
19.	Q—K2	Kt—Q3
20.	Q—K5	Kt—K
21.	P—QR4	R—Kt2
22.	R—K	Kt—B3
23.	QR—Q	R—Q2

On the Q line the deci-

sion is to fall. Black has recognized this and played the Rook on to the right spot.

24. B—B2 P—QR3?

But here Black gives way. With 24. Q—B2 he could assume a fairly stable position. In case the White Queen leaves its post, the Black KR moves, so as to allow its King a place of refuge when needed. For instance, 25. Q—K2, KR—Q; 26. P—Q5, BP×P; 27. B×Kt, P×B; 28. Q—Kt4 ch, K—B.

25. Q—K2 Q—Kt

At least, he should here have played R—K.

26. P—Q5 BP×P
27. B×Kt P×B
28. Q—Kt4 ch K—R
29. Q—R4 K—Kt2
30. Q—Kt4 ch K—R
31. Q—R4 K—Kt2
32. Q—Kt4 ch K—R

The repetition of moves served the end of gaining time on his tournament clock.

33. P—B5! ———

This thrust hits the weak point.

33. ——— Kt×P
34. B×Kt P×B
35. Q×P ———

Better than Q—R4, because also after the capture of the Pawn the Black Pawns on KB3 and KR3 remain very weak.

35. ——— Q—Q
36. P×P R—Q3
37. Q—B4 K—R2
38. Q—K4 ch K—R
39. Q—K3 K—Kt2
40. Q—Q3 ———

To add to the misfortune the Black QRP is now weak. The move P—QR3 was therefore not only a lost move but also damaged the aggressive power of the Queen's side Pawns.

40. ——— P—QR4

Black is helpless. The QKtP backwards, his King's side torn open, his King bereft of places of refuge. Alekhine wins methodically in making himself safe and slowly manœuvring his opponent into a *Zugzwang*.

41. R—K3 R—Kt
42. R—KR3 Q—Q2
43. Q—K3 P—B4

This additional weakness was forced, for Black

could not all the time hide his Rook on KR.

44. R—Kt3 ch K—R2
45. R×R ———

The Rook is exchanged to prevent R(Kt8)—Kt6, where White cannot exchange it without uniting the Black Pawns.

45. ——— K×R
46. Q—Kt3 ch K—R2
47. Q—QKt3 K—Kt2
48. P—R3 Q—Q
49. Q—Kt3 ch K—R2
50. Q—K5 Q—Q2
51. R—Q3 P—B3

Probably not necessary at this moment, but White can force it at any time by R—KKt3.

52. Q—Q4 Q—Q
53. Q—QB4 Q—Q2
54. R—Q4 K—Kt2
55. Q—Q3 ———

Now Black is in *Zugzwang*. If 55. K—R, Q—K3 is painful owing to the weakness of the KRP.

55. ——— K—B2

True, K—R was still better than such a move.

56. P—Kt4 K—B

For if 56. P×P; 57. Q—R7 with deadly effect.

57. P×P Q—K
58. R—K4 Q—R4
59. R—KKt4 Q—B2
60. Q—K3 Q—KR2
61. R—Kt6 Resigns.

White—Bogoljubow
Black—Mieses

(Played at Baden-Baden, 1925.)

1. P—Q4 P—KB4
2. P—KKt3 Kt—KB3
3. B—Kt2 P—K3
4. Kt—KB3 P—Q4

Herewith Black, building up the celebrated "Stonewall," fortifies the point K5, but leaves his K4 at the mercy of the opponent. Since the White KBP still endangers the Black stronghold, the scales sink a little in White's favour. Hence, it would appear suitable to advance the QP to Q3 only.

5. 0—0 B—Q3
6. P—QB4 P—B3
7. Kt—B3 QKt—Q2

Not 7. P×P? 8. Kt—Q2!

8. Q—B2 Kt—K5
9. K—R ———

Preparation for a manœuvre by which K5 shall be much strengthened.

9. ——— Q—B3
10. B—B4! B×B
11. P×B Q—R3
12. P—K3 QKt—B3

Black probably senses no danger, else 0—0 would have been his move. Or did Black intend to lure the White Knight to his K5 and there exchange it, so as to block that point forever? The plan, though costing two moves, has its recommendations.

13. Kt—K5 Kt—Q2
14. R—Kt Kt×Kt
15. QP×Kt Kt×Kt

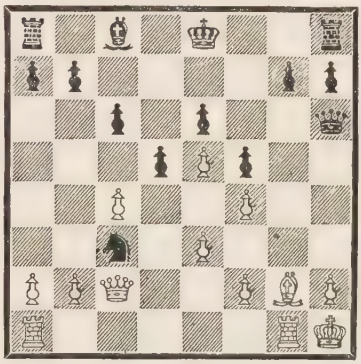
To Castle would have been more cautious. Or did Black wish to avoid B×Kt followed by P—B5, whereupon the Knight would establish itself on Q4? But Black could probably stand the pressure of the Knight without being much harmed.

16. P×Kt ———

White plays now with open cards. He wants to assail the Queen's side. The sacrifice of the QBP is one in appearance only, since the Pawn would soon be regained.

16. ——— B—Q2
17. QR—Q P—QKt4

Position after the fifteenth move of Black



In order to force the exchange of Pawns, to recapture with BP and to occupy the QB file with strong pressure on QB6.

18. Q—Kt2! ———

If 18. KtP×P; 19. Q—Kt7, pinning the Black pieces.

18. ——— 0—0
19. Q—R3 ———

If now 19. Kt×P; 20. R—Kt with the intention of R—Kt7.

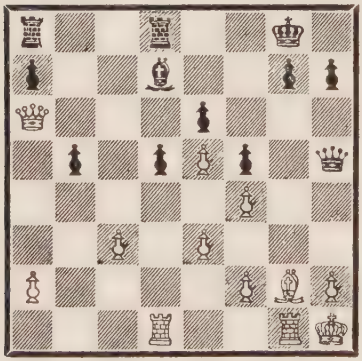
19. ——— KR—Q
20. P×KtP P×P
21. Q—R6 ———

The Bishop shall not be permitted to go to B3, the QRP shall be held back, besides the clumsy threat B×P has to be regarded.

21. ——— Q—R4

It is a pity that Black did not play 21. K—R, whereupon the logical variation would have ensued, viz., 22. P—QR4, KR—Kt; 23. R—Kt or 22. P×P; 23. P—B4 or 22. QR—B; 23. P×P, R×P; 24. Q×P to the advantage of White.

Position after the twenty-first move of Black



22. B×P

Under sudden change of plan White assails the hostile position like a stroke of lightning.

22. ——— P×B
23. R×P ch K×R
24. Q—B6 ch K—Kt
25. R—Kt ch Q—Kt5
26. R×Q ch P×R
27. P—B5 KR—QB

If the Rook stays on Q, the threat P—K7 is a trump later on, for instance, 27. QR—B; 28. P—K6, B—K? 29. P—K7; or 28. B—B3; 29. Q—Kt4 ch, K—R; 30. P—B6, R—KKt; 31. Q—K5.

28. P—K6 B—B3
29. Q—B7 ch K—R
30. P—B6 R—KKt
31. Q—B7 QR—B
32. Q—K5 P—Q5 ch
33. K—Kt B—Q4
34. P—B7 ch R—Kt2
35. Q×B Resigns.

This game is a bouquet of varied, nicely shaded, æsthetic impressions, a monument of honour to both contestants.

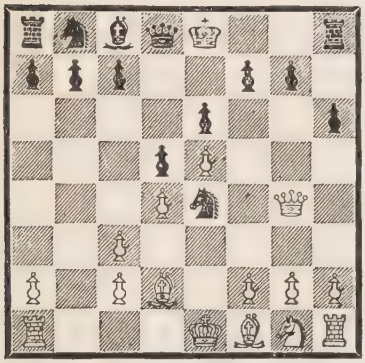
White—Bogoljubow
Black—Reti

(Played at Breslau, 1925.)

1. P—K4 P—K3
2. P—Q4 P—Q4
3. Kt—QB3 Kt—KB3
4. B—Kt5 B—Kt5
5. P—K5 P—KR3
6. B—Q2 B×Kt
7. P×B Kt—K5
8. Q—Kt4 ———

The position has at this early stage assumed a shape. White wants to assail the King's side, Black the Queen's side.

Position after the eighth move of White



The KKtP requires protection either by P—KKt3, which deprives the KBP of its future, or by K—B; the King's side is thereby weakened in any event. The weakening effect of P—KKt3 seems greater than the concessions that K—B makes, because with the Pawn on KKt6 White would have a target for sacrificing combinations. With P—KR4, under development of the KR via R3, he could evaluate that weakness. It is true that an attack on the KKtP is staged in any case. After 8. K—B; 9. P—KR4, the threat B—Q3 followed by R—R3 is already actual. A parry would be Kt—QB3—Kt—B4 and by no means the only one. All in all, K—B is certainly worth a determined try.

8. ——— P—KKt3
9. B—Q3 Kt×B
10. K×Kt P—QB4
11. P—KR4 ———

Momentarily, the sacrifice B×P fails because of R—Kt. But may the White Bishop be allowed to stand on Q3 until R—R3 has been played? Black, it is true, can play Q—K2, to give powerful support to the King. That, it would appear, would also be the best way of augmenting the pressure on the White QP.

11. ——— P—B5

But Black decides to make an end to that threat once for all. Only he casts obstacles into the path of his own attack thereby.

12. B—K2 P—KR4

Should Black block the KRP or permit P—R5? A difficult question. Much is to be said pro and con for either alternative. For the move P—KR4 it may be argued that, though weakening the black squares on the King's side it allows

Black some time, the immediate threats being lessened. Against it may be argued that the permanent weakness is worse than the temporary peril. Thus: 12. Q—K2; 13. P—R5, P—KKt4; 14. P—B4, P×P; 15. Q×P, Kt—Q2; 16. Kt—R3, P—QKt4; 17. Kt—B2, P—QR4; 18. Kt—Kt4, Q—B (or P—Kt5). Still the Black position holds together and a counter-attack is in preparation. After the move actually made the White attack, retarded only a little while, attains such force that the counter-attack appears weak in comparison.

13.	Q—B4	Kt—B3
14.	Kt—B3	Q—K2
15.	Kt—Kt5	P—Kt4
16.	P—R3	———

This move is problematical. If it was necessary, the question remains whether the moment for making it was propitious. In any case, at some time or another the square QKt4 has to be guarded against the inroad of the Black Queen.

16.	———	P—QR4
17.	P—Kt4	R—R2

Black must not play P×P, since White, by pushing P—R5 soon after, would obtain command of the KR line. As it is, White has only the KKt line at his disposal, and it is blocked by the White Knight.

18.	P×P	P×P
19.	R—R3	———

This Rook serves both attack and defence; it strengthens the squares QB3 and QR3.

19.	———	P—Kt5
20.	R—B3	P×P ch

Probably Black is forced to this. Normally, the formation R—Kt2, Kt—R2—Kt4 would be preferable, but Black cannot allow White, whose position is so strong, to obtain the command of the QR line also. This then, it would appear, is the true motivation for the problematical move P—QR3.

21.	R×P	R—Kt2
22.	QR—KKt	Kt—R2
23.	R(B3)—KKt3	B—Q2?

That is a pity. Black had the moral courage to bear the attack that he, of course, saw coming. He

has set a counter-attack in motion; Kt—Kt4 was manifest, and now this move which obstructs both King and Rook. After 23. Kt—Kt4 White would have had to moderate the pace of his attack and to defend, say by 24. R—Kt. Then, it seems, P—R4 would be threatening; hence, P—R5. Then, to safeguard the King, probably 25. B—Q, aiming also at QR4. Black would remain endangered, but there would be counter-play and tension. After the ill-considered move of the text, his position falls together like a house of cards.

24. B×RP ———

If 24. R×B; 25. Kt× BP; and the King cannot get away from the terrible White Castles. Black played still

24. ——— P—B6 ch
25. K—K3 ———

and then resigned. A game which solves some questions only to suggest many other riddles. The play of White is testimony of supreme mastery.

White—Romanowski
Black—E. Rabinovitch

(Played in the Russian National Tourney, 1925.)

1. P—K4 P—K3
2. P—Q4 P—Q4
3. Kt—QB3 B—Kt5
4. P—K5 ———

If now 4. P—QB4; 5. P—QR3, B—R4?; 6. P—QKt4, P×P; 7. Kt—Kt5 Black gets into difficulties. After 5. P×QP; 6. P×B, P×Kt; 7. P×P, Q—B2; Black also wins a Pawn, but White has rapid development in return. He continues with 8. Kt—KB3 and is prepared to attack after Q×BP ch; 9. B—Q2, Q—B2; 10. B—Q3. And, finally, after 5. B× Kt ch; 6. P×B, P—B5; White, who immediately takes the initiative by Q—Kt4, has the advantage.

4. ——— P—KB3

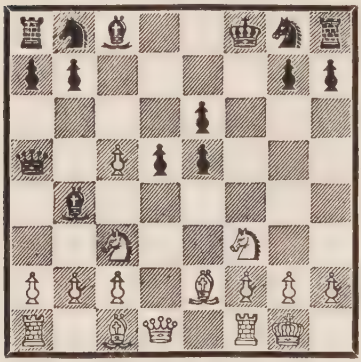
Therefore Black seizes the bull at once by the horns.

5. Kt—KB3 P—QB4
6. B—Kt5 ch K—B

Bold but logical. Black does not want to exchange the QB, which has to support the KP. Moreover, he considers the White KB in danger. Already P—B5 threatens to gain that Bishop.

7. QP×P Q—R4
8. B—K2 P×P
9. 0—0 — — —

Position after the ninth move of White



The position is interesting. White has manifold threats, and Black would probably do better to capture the Knight, than to guard the KP. True, White could try to open the game, to begin with, by P—QB4, and to assail the King. The struggle would be a hard one.

9. — — — Kt—QB3

White now gets his opening in a different manner.

10. Kt×QP P×Kt
11. P—B3 B×P(B4)
12. P—QKt4 Kt×P
13. P×Kt B×P
14. R—Kt B—KB4

Black drives White to give up the exchange and White gladly allows himself to be driven. But Black has a difficult task no matter how he may proceed. Black's central Pawns are under fire and one of them must fall, except after P—K5, whereupon White would post his Knight strongly on Q4.

15. R×B Q×R
16. Q×P Kt—K2
17. Q×KP Q—K5
18. Q—Kt2 — — —

In such an open position, the Black King imperilled, with Queens on the board, the exchange cannot be of much account. The Black King needs three moves to arrive at a square of safety: P—KR3, K—Kt—R2. In the meanwhile, White has targets to aim at: the Queen, the Knight on K2, the QKtP for instance. White has a good development also, and his position contains no weaknesses. The sacrifices that White has made are justified before the judgment of position.

18. — — — R—B
19. B—KR6 KR—Kt

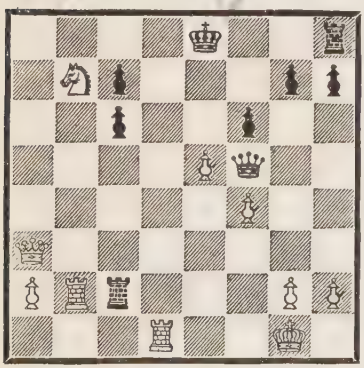
20. Q—B6 ch K—K
21. B—Kt5 ch R—B3

Black capitulates; the pressure exerted by the White pieces was too strong.

22. B×P B—Q2
23. B×R Q×B
24. R—K Q—B4
25. B—R6 K—Q
26. B—B8 Resigns.

The play of White demonstrates ingenuousness, vigour of invention, bold and sharp judgment.

R. Bau



White, E. Nebermann, plays and wins

Black is threatening Q—Kt5 with terrible effect. But White had foreseen the threat as well as the possibility of effectual parry. An exceeding precision was required. 1. R—Q8 ch would not win because of 1. K—B2; 2. R×R, R—B8 ch; 3. K—B2, Q×P, and Black would win.

1. Q—R8 ch K—B2!
2. Q×R Q—Kt5!
3. R—Q7 ch ———

3. Kt—Q8 ch, K—Kt3 wins by no means. Here White had to make an accurate combination. Not the Black Queen is lost, as it might appear, but the Black Rook.

3. ——— Q×R

If 3. ———, K—K3; 4. R—Q6 ch, K—B2; 5. Kt—Q8 ch, K—Kt3; 6. R×P ch, P×R; 7. Q—Kt8 ch and wins easily.

4. P—K6 ch K×P

That White should still win looks improbable, yet he just manages to do so.

5. Q—Kt8 ch ———

If 5. K—B4; 6. Q×RP ch gains the Castle. The retreat to K2 is of no use because the KtP is captured, and since K—K3? would be answered by P—B5 ch, the RP and the Rook fall soon after. White wins.

White—Torre
Black—Grünfeld

(Played at Marienbad, 1925.)

1. P—Q4 P—Q4
2. Kt—KB3 P—QB3
3. B—B4 Kt—B3
4. P—K3 Q—Kt3
5. B—Q3 ———

White sacrifices the KtP because he wins thereby three moves (Q to Kt3 to Kt7 to Kt3) and the Black Queen even then is exposed.

5. ——— Q×KtP
6. QKt—Q2 Q—Kt3

Black did right in accepting the sacrifice since White has taken an important diagonal with his KB and, unless the KtP is captured, would be able to institute an attack by means of the rejected Pawn against the Black QBP.

7. 0—0 P—K3
8. P—K4 P×P

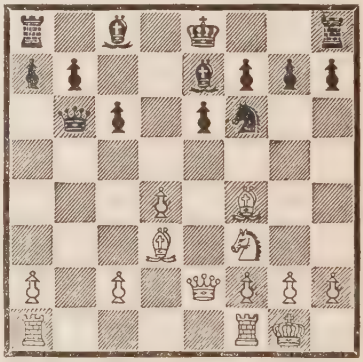
If 8. B—K2, White continues with P—B4, in order to open the lines, not P—K5, which furthers White's ends only after Black has Castled.

9. Kt×P Kt×Kt
10. B×Kt Kt—Q2
11. Q—K2 ———

White unites the Rooks and, as yet, in no way commits himself as to how he intends to use them.

11. ——— Kt—B3
12. B—Q3 B—K2

Position after the twelfth move of Black



The position is fairly balanced. Black has advantage in material, White in position.

13. B—K5 ———

Herewith White hampers the Knight as long as the KKtP is unguarded and by attacking the protection of the KRP increases his pressure on that point.

13. ——— 0—0

But here Black goes astray. At first Q—Q should follow, since the Queen is exposed. Castling could wait, because it indicates to White the quarter where he has to mass his pieces.

14. Kt—Kt5 ———

This forces a weakening of Black's phalanx of Pawns.

14. ——— P—Kt3

The lesser evil was P—KR3; 15. Kt—K4, Kt×Kt; 16. Q×Kt, P—KB4. The KP remained backwards, but the King was safe.

15. P—KR4? ———

Grünfeld himself, in the *Alfiere di Re,* indicates the following subtle combination 15. Q—B3, Q—Q; 16. Q—R3, P—KR4 (if Kt—R4; 16. Kt×RP, R—K; 17. P—Kt4); 17. P—Kt4, K—Kt2 (after Kt×P; 18. Q×P); 18. P×Kt, R—R. Here he goes no further, but Black seems lost after 19. P—R6 ch. At least, the Pawn on R6 would gravely hamper Black.

15. ——— Q—Q

The White RP is no grave threat. If 16. P—R5, Black dare now reply Kt×P, because 17. Kt×RP, R—K leaves the White Knight endangered. White must therefore collect new forces or discover new weaknesses.

16. QR—Kt ———

Mobilizes the Rook against the QKtP as well as against the King via Kt3. But KR—Q was more pressing. The QP is endangered.

16. ——— Kt—Q2

Black throws the advances of White back.

17. B—B4 B—B3
18. KR—Q ———

And now P—QB3 was necessary.

18. ——— Kt—Kt3
19. P—B4 ———

To prevent Kt—Q4, but the move is over-bold. What harm would have come to Black if he played 19. Q×P? After 20. B—K3, Q—K4; White would have had no equivalent for the two Pawns.

19. ——— B—Q2

Black does not judge right. He probably believes that a peaceful continuation would best preserve his advantage, but this is not so.

20. R—Kt3 R—B
21. B—K4 ———

White has discovered Black's weak spot: the QKtP. That point plays a part in all the following combinations. Now P—B5 is threatened.

21. ——— P—KR3
22. Kt—B3 B—Kt2
23. B—Q6 P—KB4
24. B—B2 ———

At last the danger of P—B5 is allayed, since the Black Knight from Q4 would threaten to gain the exchange.

24. ——— R—B2
25. Kt—K5 B×Kt
26. B×B K—R2
27. R—Kt3 Q—K2

If Black captures RP, White soon plays R—KR3 and the Black KRP is very weak.

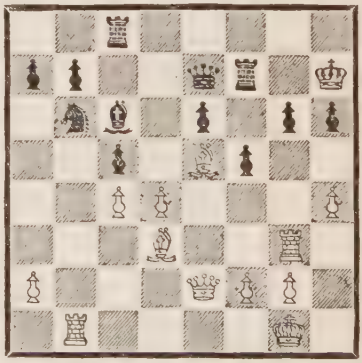
28. R—Kt P—B4

Again the QKt was in peril.

29. B—Q3 B—B3

This Bishop belongs at B to support QKtP and KP. Torre shows that the B on B3 is unstable. Grünfeld proposes 29. R—KKt instead and is certainly right. But he is wrong in believing that thereby he would have had the advantage. If 29. R—KKt; 30. P—R5, P—Kt4; 31. Q—K3. This forces 31. R—QB; 32. P—B4 or 31. P×P; 32. B×P. Now 32. B—B3; 33. R—K would weaken the KP too much. Hence, White regains a Pawn whenever he feels disposed to do so and keeps the upper hand.

Position after the Twenty-ninth move of Black



30. P—Q5 ———

The KP has the function of guarding the KBP.

This, fundamentally, is the idea of the combination.

30. ——— P×P

This is death. In any case 30. B—Q2 was obligatory. If then 31. P—R5, P—Kt4; 32. P×P and R(Kt3)—K3 it would still have been a fight, whereas now it becomes a slaughter.

31. R×P R—KKt

After 31. K×R; 32. Q—Kt4 ch, K—R2; 33. B×P ch, R×B; 34. Q×R ch, K—Kt; 35. Q—Kt6 ch, K—B White wins by B—Q6.

32. R×R K×R
33. B×P R×B

After 33. Kt×P; 34. Q—Kt4 ch, K—B; 35. B—B4, Q—B3; 36. R—K, White threatens R—K6.

34. Q—Kt4 ch R—Kt4
35. P×R Q×B
36. P×P ch K—R2

Black, with correct play on the part of White, is irretrievably lost because his King cannot find safety.

37. R—Kt3 B—Q2
38. Q—R4 Q—K8 ch
39. K—R2 Q—K5
40. Q—B6 Q—Kt3
41. Q—K7 ch K—R

or 41. K×P; 42. R—KB3.

42. Q—B8 ch K—R2
43. Q—K7 ch K—R
44. R—K3 Q×P ch
45. K—Kt ———

The Castle guards QB8 by obstruction.

45. ——— Q—Kt2
46. Q—Q8 ch Q—Kt
47. Q—B6 ch Q—Kt2
48. Q—B4 B—Kt5
49. R—Kt3 Kt×P
50. R×B and won with ease.

These examples and models will suffice, if the reader will read attentively, probe deliberately and probe again and apply what he has read, until at last it becomes his property. The applications are many, practice is varied, let what is kept in mind be good, clean, slight, systematic.

FINAL REFLECTIONS

ON EDUCATION IN CHESS

EDUCATION in Chess is going on haphazardly. Most Chess-players slowly climb to a certain rather low level and stay there. Of players to whom a master can give the odds of the Queen there are millions; players of greater skill count probably no more than a quarter of a million. If we reckon the number of Rook-odds players as a hundred and fifty thousand, of Knight-odds players as fifty thousand, of Pawn and two-move odds players as forty thousand, of Pawn and move odds players as nine thousand, and the number of those to whom no master can allow odds, as one thousand, we are likely not to be far wrong. Now let us consider the efforts made to attain this result: a literature of many thousand volumes, hundreds, maybe thousands, of Chess columns in widely read newspapers and magazines, lectures, tournaments, tournament books, courses of instruction, matches in the clubs and between clubs and cities and countries, by correspondence, by telegraph and telephone, thousands of coffee-houses, where spectators, amid lively gossip, look on, make notes, analyze—truly an imposing expenditure.

One should not take these facts too easily. Certainly, in spite of its capacities, Chess is only a game and not in a class with business, science, technology, not to speak of religion, philosophy, the arts. Nobody would want to have people devote to Chess such time as they need for serious purposes. The waste of time in Chess would not matter, were it not a symptom of a sickness that has befallen our culture.

We have learnt how to

organize manufacturing plants, but our general education, our mental work, our economy of ideals are not better than our education in Chess.

I will here not wail. I will only illuminate a connection, even though rapidly. Chess, from its very inception, has had coherence with Life.

Let us assume that a master who follows a good method, say, the method of this book, strives to educate a young man ignorant of Chess to the level of one who, if conceded any odds, would surely come out the winner. How much time would the teacher need for this achievement? I think that I am correct in making the following calculation:

Rules of Play and Exercises	5 hrs.
Elementary Endings	5 hrs.
Some Openings...	10 hrs.
Combination	20 hrs.
Position Play.....	40 hrs.
Play and Analysis.	120 hrs.

Even if the young man has no talent at all, by following the above course he would advance to the above class. Confront with this possibility, the reality. In fact, there are a quarter of a million Chess friends who devote to Chess at least two hundred hours every year and of these only a thousand, after a lifetime of study, attain the end. Without losing myself in calculations, I believe I am safe in voicing the opinion that our efforts in Chess attain only a hundredth of one per cent of their rightful result.

Our education, in all domains of endeavour, is frightfully wasteful of time and values. In Mathematics and in Physics the results arrived at are still worse than in Chess. Is there a tendency to keep the bulk of the people stupid? For governments of an autocratic type the foolishness of the multitude has always been an asset. Possibly, also the mediocre who happen to be in authority follow the same policy. This motif, it is true, is not predominating in Chess. The bad state of education in Chess is due entirely to our backwardness.

Education in Chess has to be an education in independent thinking and

judging. Chess must not be memorized, simply because it is not important enough. If you load your memory, you should know why. Memory is too valuable to be stocked with trifles. Of my fifty-seven years I have applied at least thirty to forgetting most of what I had learned or read, and since I succeeded in this I have acquired a certain ease and cheer which I should never again like to be without. If need be, I can increase my skill in Chess, if need be I can do that of which I have no idea at present. I have stored little in my memory, but I can apply that little, and it is of good use in many and varied emergencies. I keep it in order, but resist every attempt to increase its dead weight.

You should keep in mind no names, nor numbers, nor isolated incidents, not even results, but only *methods*. The method is plastic. It is applicable in every situation. The result, the isolated incident, is rigid, because bound to wholly individual conditions. The method produces numerous results; a few of these will remain in our memory, and as long as they remain few, they are useful to illustrate and to keep alive the *rules* which order a thousand results. Such useful results must be renewed from time to time just as fresh food has to be supplied to a living organism to keep it strong and healthy. But results useful in this manner have a living connection with rules, and these again are discovered by applying a live method: the whole of this organization must have life. More than that—a *harmonious* life.

This harmonious life stems from life; life is generated only by life. He who wants to educate himself in Chess must evade what is dead in Chess—artificial theories, supported by few instances and upheld by an excess of human wit; the habit of playing with inferior opponents; the custom of avoiding difficult tasks; the weakness of uncritically taking over variations or rules discovered by others; the vanity which is self-sufficient;

the incapacity for admitting mistakes; in brief, everything that leads to a standstill or to anarchy.

Acquisition of harmonious education is comparable to the production and the elevation of an organism harmoniously built. The one is fed by blood, the other one by the spirit; but Life, equally mysterious, creative, powerful, flows through either. This comparison is no mere rhetorical imagery; it is a *program.*

True, this program, valid for all education, is in no way restricted to Chess; only a second postulate added to the above singles out Chess among all other things to be taught. It is this: to lead the pupil along the paths of the theory of Steinitz.

This theory has a history which the pupil should strive to understand because it lifts the veil a little from the mystery of human character; this theory has a meaning which became manifest after a hard contest with competing theories and won authority through a celebrated world's championship match; this theory has connections with profound problems; this theory asks the pupil to think for himself and to construct his own table of values and to keep it constantly, vigilantly in order; this theory demands of him boldness and caution and force and economy and thus becomes to him a model for actions outside of Chess.

The road to this education requires good teachers — masters of Chess who at the same time are geniuses of teaching. But it pays to go along this road for it leads to a country of men who judge independently, act boldly and aspire after noble ideals.

How should these teachers follow their avocation? In introducing young men into the game in the right manner by lectures, good books, by live play with their pupils, by assisting at matches of the pupils and making notes and comments on the good and weak points of the games played; in short, by thus facilitating the thinking of their pupil without do-

ing violence to it. The ways in which a good teacher may do efficient work are manifold and varied.

The Chess-world has the task of breeding such teachers and, as soon as this is accomplished, to support them in their efforts. Thus the Chess-world would ease the hard life of the Chess-masters who must make a profession of Chess provided they want to do their best for Chess. But who wants to stop half-way? Who would want these Chess-masters who have the capacity for excellent teachers in them to become mediocre in Chess only in order to make them mediocre in some other profession? The function of a Chess-master, who would be principally a Chess-teacher, is useful and grateful. For it is the individual merit of Chess that in other domains of human activity, at least up to the present, teachers of the above type are not even possible.

On the Future of the Theory of Steinitz

It is easy to mould the theory of Steinitz into mathematical symbols by inventing a kind of Chess, the rules and regulations of which are themselves expressed by mathematical symbols. By-the-bye, the game of Go of the Japanese nearly has such a shape. For such a game the question, whether thorough analysis confirms the theory of Steinitz or not, has a precise meaning and presumably could be solved in a no distant future, because the power of modern mathematics is exceedingly great.

At the instant that this solution is worked out, humanity stands before the gate of a new immense science which prophetic philosophers have called the mathematics or the physics of contest.

The contests fought nowadays by men—war, diplomatic negotiation, competition in manufacture, disputes of the press, to name just a few—are conducted very amateurishly. That wars should appear to us a necessity is proof of our stupidity. True, humanity has need of a test for progress, for right, for soundness of

ethics in human affairs, but that need can be satisfied in other and more efficient ways than by war. To make this evident is difficult only because men do not *want* to know the truth. But this task will be an easy one as soon as a science of contest will have attained credence. Then the immense authority of science will silence the amateurish arguments of selfish parties which now prevail.

To outlaw war will be possible because humanity has a wealth of efficient and useful means to fill the gap that would be left. The competition between research workers, inventors, discoverers, artists, statesmen causes the flow of the blood in the body of culture. And this competition will retain its vigour till many centuries after the time that Victor Hugo pictures, when cannons will have been stored in museums alongside of the instruments of torture to serve as memorials of a vanished barbaric epoch.

The mathematics of a species of Chess does not, it is true, solve the problem of comprehending the contests of Life, but it sets that problem in precise terms and points to a solution. There the leverage will be supported whence investigators will set scientific research into motion. The first step is always the essential one. With the law of the lever by Archimedes came statics, with the law of the falling stone by Galileo arose dynamics, and their course, though their entry into the world was so modest, led them to revolutionize all science and all modes of living irrespective of the obstacles that hatred and stupidity heaped into their path. The science of contest will progress irresistibly, as soon as its first modest success will have been scored.

It is desirable that institutes to further these ends should be erected. Such institutes would have to work upon a mass of material already extant: theory of mathematical games, of organization, of the conduct of business, of dispute, of negotiation; they would have to breed teachers capable of elevating the multitude from its terrible dilettantism in matters of

contest; they would have to produce books of instruction and for reading as plain, as intelligible, as valuable as Knigge's *Intercourse Between Men* (*Umgang mit Menschen*) or Labruyère's *Characters*. Such an institute should be founded by every people who want to make themselves fit for a sturdier future and at the same time to aid the progress and the happiness of all humankind.

These plans are not at all fantastic; they will certainly be realized at some time. Why not now? Let us hope that also in these days of all-round mediocrity Reason is not wholly without partisans.

THE END

INTRODUCTION TO INDEX

By

H. R. Bigelow

MANY years ago Dr. Emanuel Lasker was chess editor of the *New York Evening Post.* Consequently, the present editor feels a double pleasure in contributing his small "mite" to the success of the former world's champion's monumental work.

But his pleasant task brought in its train a number of problems, the chief one being his inability to get into personal touch with the author whenever a dubious point of interpretation arose, for the Atlantic Ocean, despite the cable and the radio, still presents a distinct barrier to lengthy technical discussions.

The compiler has thus been forced to use his own judgment and must shoulder the full blame where that be due. However, his aim, like the Doctor's, has been sincere: he has always attempted to interpret the spirit, or as Dr. Lasker himself so aptly puts it, "the soul of the book."

In a number of instances Dr. Lasker has employed terms which are likely to prove confusing to the English-speaking reader. The compiler has attempted to eliminate all danger of such confusions.

Thus he uses the term "English Opening" not to denote the English Opening of 1. P—QB4, popularized by the great English champion of yore, Howard Staunton, and so called in *Modern Chess Openings* by R. C. Griffith

and J. H. White (probably the standard and most widely read work on the Openings in the English language), but to describe what we usually call the "Ponziani, or English Knight's Opening."

Again, his use of the term "Scandinavian Opening" for our more usual Center Counter requires pointing out.

The Doctor also lists the "Hungarian Game" separately, whereas with us it is usually discussed under one of the variations of the Giuoco Piano, or Italian Opening.

Nor have we any "Prussian Opening." But it easily becomes recognizable when described as the Two Knights' Defence.

The "Russian Game" is known in England and in the United States as the Petroff Defence, or more simply, just as the Petroff.

The compiler has also taken the liberty of inserting occasionally the names of the more popular variations of the principal Openings. This has been done merely to facilitate the work of the reader and by no means does he lay any claim to exhaustive or complete classification.

Again, in the "Scotch Opening" of Dr. Lasker, the compiler has added the Scotch Gambit heading to describe the Gambit variation out of deference to the many Anglo-Saxon chess players who consider this latter as a separate Opening of its own.

In conclusion, although it is really not part of the duties of the preparer of this index to comment on the book itself, he cannot refrain from stating how much he enjoyed the task of making the index, how clear and thought-provoking he found the book.

In a word, the Chess Manual, like its author, is *unique!*

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* Compiled by H. R. Bigelow, Chess Editor, The *New York Evening Post.*

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~~Petroff 47~~

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~~Philidor 49~~

~~Prussian~~

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